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Jean de France, Duc de Berri
from a drawing by Holbein from his statue at Bourges

Emery Walker Litho.

No 43
Li Martin Conway

from H. Y. Thompson

Nov 17th 1915

ILLUSTRATIONS
FROM
ONE HUNDRED MANUSCRIPTS
IN THE LIBRARY OF
HENRY YATES THOMPSON

* * * * *

CONSISTING OF NINETY PLATES ILLUSTRATING
SIXTEEN MSS. EACH OF WHICH BELONGED TO SOME
INDIVIDUAL OF NOTE IN FRANCE OR ITALY
IN THE XIVTH OR XVTH CENTURY



Jean Dunois
from the statue at Châteaudun

LONDON: PRINTED AT THE CHISWICK PRESS

1915

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c.2

Duke Humphrey deserved the epithet of "Good," or that Duke Jean (see his portrait on the frontispiece of this volume), was quite so bad as the historians paint him. However that may be, it is certain that they had one redeeming quality, they both collected books and loved artists and authors, and it is pleasant to think of Jean, "le Camus" as he was nicknamed, with his snub nose and genial smile, poring over one of these pretty manuscripts and discussing some literary or artistic point with Christine de Pisan or Pol de Limbourg, in one of his luxurious libraries at Paris or Bourges.

YOLANDE DE FLANDRE (b. 1326, d. 1395),

the Princess for whom the fourth of these volumes was created, passed a very stormy and adventurous life, of which some interesting particulars are given in a monograph on her prayer book by Mr. Sydney Cockerell, which was privately printed by me in 1899. She had many difficulties with her two lordly husbands, Henry IV de Bar and Philippe de Navarre, and she was finally a widow in 1363, at the age of thirty-seven. She was, however, still untamed, and coming into collision with the King of France, Charles V, suffered a long term of imprisonment in various castles, ending with the Temple at Paris. When she escaped from the Temple she left most of her valuables behind her, and this lovely little Book of Hours was appropriated by the King and duly appears in the catalogue of his most precious books at Vincennes, his favourite chateau, so that poor Yolande probably never saw it again. This was the first great adventure of this little volume of which we are informed, and we know nothing more of its career until it fell into the hands of a gentleman named Jarman, who lived on the banks of the Thames near Hampton Court. This gentleman kept it for safety in his cellar. But a flood came and it was much injured by Thames water, insomuch that the late Mr. Ruskin, who subsequently owned it, used sometimes to inveigh in his impetuous manner against Mr. Jarman, who actually rescued his wife before going to the cellar for his exquisite Book of

Hours. Even in its present washed-out condition it is one of the pearls of fourteenth century illumination.



THE SEAL OF YOLANDE IN THE ARCHIVES NATIONALES AT PARIS

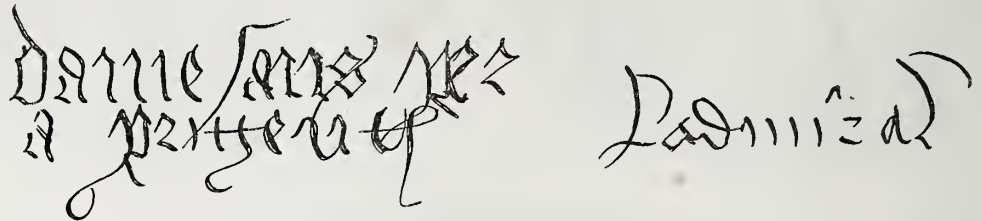
The next two volumes, fifth and sixth of the series, take us on to the fifteenth century. Both were the property and adorned the library of

PRIGENT DE COËTIVY (b. 1400, d. 1450),

who was created Admiral of France in 1439, and met his death from an English cannon-ball at the Siege of Cherbourg eleven years later. Coëtivy was a fine fighting leader on the French side in the Hundred Years War, in the troubled reign of Charles VII, a contemporary of Joan of Arc and of the Bastard of Orleans, one of whose books is also in my collection and will be noticed later on. He was also himself a great book collector, and had in his library this, his favourite little Book of Hours, which at his death in 1450 he bequeathed to his widow, Marie de Raiz, daughter of Gil de Raiz, the traditional "Bluebeard" of the French nursery. Her receipt for the precious volume is still preserved in the Archives of the Duc de la Tremouille, in which she carefully describes it as "*unes petites heures*" bound in crimson velvet, with a satin *doublure* of the same colour, ten studs of gold on the out-

side, cut to resemble roses, and a great clasp also of gold and similarly fashioned. Of course the binding has long since disappeared and it is replaced by a sumptuous modern binding by Lortic, which bears the Arms of an Italian collector, the Count dei Bardi. On folio 141 is a portrait of the Admiral (probably the only one known), who is represented in prayer at the door of his tent, while Saint Michael, the patron Saint of Brittany, descending headlong from heaven, pins to the ground the head of the enemy of the human race.

The Admiral was fond of writing in his books and in the second of those in my possession he has written, doubtless in his own hand, two inscriptions:



the first very much troubled the bookseller from whom I purchased the volume as he could not understand the attraction of a lady without a nose. The motto, however, occurs frequently in the Book of Hours and means "dame sans per (without equal) for Prigent." The second of his books in my collection will sufficiently speak for itself in the fifteen plates devoted to it. It is entitled "Boccacio des Clères et Nobles Femmes," and like the "Cas des Nobles Hommes," was one of the most popular story-books of the middle ages.

RENÉ DUC DE LORRAINE (b. 1409, d. 1480).

The ownership of the seventh volume of this series was confidently attributed to René II, when it was in the library of M. Ambroise Firmin-Didot, and the heraldic coat borne by the armed knight who is depicted on folio 10 would be appropriate to several members of that princely house. I incline myself to accept as its owner René I of Lorraine, otherwise the "bon roi René" of Anjou, father of Margaret the heroic wife of Henry VI of England; firstly, because it seems not unlikely that the most artistic of Princes should have been possessor

of a book whose illuminations deal with and illustrate so sweetly the life of Touraine and the scenery of the Loire, and secondly, because the vanity of René would not have objected, if the heraldry was correct, to his portrait being made decidedly more manly and heroic than was consistent with an accurate likeness. The Saints in the kalendar point to Angers, the birthplace of René, and the country-dance with which on folio 30 the shepherds greet the Angelic announcement is a lovely realistic view of simple peasant revelry among the willows on the banks of the Loire in the fifteenth century, the painter being almost certainly François, the brother of the celebrated Jean Fouquet. René succeeded his father-in-law as Duke of Lorraine in 1431, when he was twenty-two years old, having previously married Isabelle, the heiress of Charles II, and the portrait page might very well have been painted after that date. It is, I think, by a different hand from the other miniatures contained in the volume, which Dr. Montague James dates about 1425.

The next three manuscripts, Books of Hours of small size but of almost unequalled beauty, conclude the French portion of this volume. They belonged respectively to

JEAN DUNOIS, BASTARD OF ORLEANS (b. 1403, d. 1468).

LOUIS OF ANJOU, BASTARD OF MAINE (b. c. 1440, d. 1489).

ANTOINE, BASTARD OF BURGUNDY (b. 1421, d. 1504).

It will be observed that all three were Bastards of Royal descent; they were all also legitimatized, Dunois in 1458, Louis in 1468, and Antoine in 1486. Dunois, however, always preferred the designation of "le Bâtard," under which name he had won his great victories over the English. From his first success in the defence of Mont St. Michel to his triumphant entry into Orleans with Joan of Arc and to his capture of Bayonne, the last town held by the English in the South of France, he had a career of almost uninterrupted triumph, and he died in his bed, at the age of 65, having filled many of the most important offices

of state. After Bertrand Duguesclin and the great Napoleon, he was probably the most popular of the national heroes of France. Except for the contemporary statue in the Sainte Chapelle of Chateaudun, a sketch of which adorns the title-page of the present volume, the only authentic portraits of him, necessarily on a very small scale, are contained on folios 1, 22b, and 32b, of this beautiful little Book of Hours.

The Bastard of Maine, Louis d'Anjou, the owner of the next volume, was not like Dunois a famous warrior, but he was a grandee in revived France, the proprietor of many Seigneuries and the holder of many offices. Like Dunois he was fond of books, but in this taste they were both surpassed by Antoine, Bastard of Burgundy, who came second among the nineteen illegitimate children of Philippe le Bon, and whose defiant *devise* of a hot oven with the inscription *nul ne si frote* adorns a page of his Book of Hours and consorts well with the series of victories which signalized his long career as a general of the armies of Burgundy under his father, Philip the Good, and his brother, Charles the Bold, and of those of France under Louis XI.



LE GRAND BÂTARD DE BOURGOGNE

His portrait by Roger Vander Weyden (b. 1400, d. 1464) is one of the greatest treasures of the Musée Condé at Chantilly and represents him in the prime of life under the title of *le Grand Bâtard de Bourgogne*, by which he was known throughout Europe and by which he was proud to be called.

So much for the ownership of the ten French MSS. illustrated in this volume. Unlike them, the first of the six Italian MSS. presents considerable difficulties. For a long time its *provenance* puzzled the experts. All that was certain was that it was a Psalter, most richly and indeed magnificently illuminated for the wife of somebody of the name of Henry, both of them evidently persons of distinction, else she could not have possessed so splendid a Psalter. "The selection of Saints in the Kalendar and Litany," wrote Dr. James in Vol. II of my Catalogue (page 151), "with the strong Byzantine influence perceptible in the pictures, incline me personally to assign the book to Bohemia, the date being not far from 1300." This led him by easy stages to Anne, daughter of Wenceslaus II, and wife of Henry, Duke of Carinthia and King of Bohemia (1307-1310), as the possible owner. So, for about ten years, our treasure went by the name of the

BOHEMIAN PSALTER,

and it would be so called still had it not been that one day, visiting the cathedral of Padua, I was able there to inspect an Epistolar which on a first glance at the illuminations, had been evidently painted by the same artist as our Bohemian Psalter. It next appeared that there exists in the Benedictine Monastery of Admont, in the diocese of Salzburg, a very fine Missal (see pages 121-130 in Doctor Paul Buberl's work on the illuminated MSS. of Steiermark, with 30 photographs, Leipzig, 1911) painted by the same artist as the Epistolar of the Paduan Cathedral. We have therefore three MSS. painted by the same Paduan artist. Now we know from an inscription in the Epistolar that it was written by a certain Johannes (probably John of Gaibana), whose portrait accompanies the inscription, but whether or

not he was the artist of the pictures Mr. Cockerell considers to be quite uncertain. His suggestion is that the Psalter is probably of a date earlier than 1300, and that the prominence of St. Vincent, Bishop of Chieti, in the Kalendar suggests a connection with Breslau, and that the Henry whose wife owned it may have been Henry IV, Duke of Silesia, and Lord of Breslau from 1266 to 1290, or his successor Henry V, 1290 to 1296.

Leaving, therefore, the certain identification of the wife of Heinrich to further elucidation, I proceed to mention

AENEAS SILVIUS PICCOLOMINI, AFTERWARDS

POPE PIUS II (b. 1405, d. 1464)

as the undoubted, though not the first, owner of the next of our Italian MSS., a very well preserved and beautiful Gospel-book, on the first page of which his escutcheon is painted, over the Arms of some previous possessor. The Cardinal's hat, here figured, proves that these arms must have been added while the great Humanist was Cardinal, and therefore at some date between his becoming Cardinal in 1456 and his election as Pope on the 16th of August 1458.



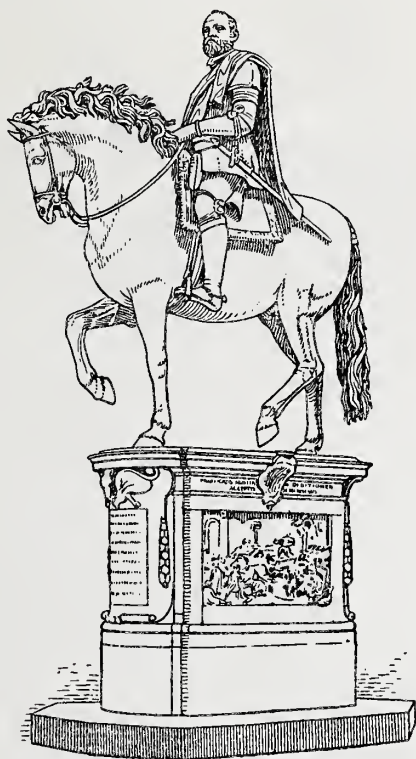
Neither Pius II (whose portrait from a medal is shown above) nor

COSIMO DEI MEDICI, "PATER PATRIAE"

(b. 1389, d. 1464)

as the Florentines called him, whose Psalter comes next in our list, require any special eulogy to establish their claims to fame as two of

the most illustrious of the great men of the Italian Renaissance. I will only add that the Arms and Emblems and the style of the miniatures amply prove that the Psalter belonged to one of the early Medici Princes, and that I affix to it the name of Cosimo because, when some years ago I showed the volume to Father Anziani, then the head of the Laurentian Library, he assured me that it was one of the books that had without doubt belonged to the great Cosimo himself.



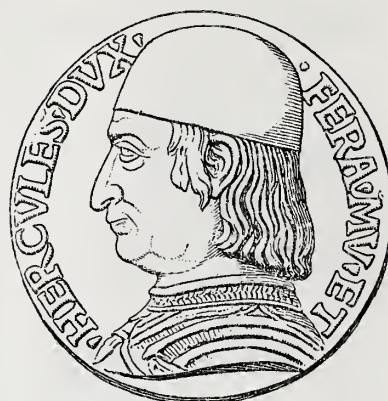
STATUE OF COSIMO BY JOHN OF BOLOGNA

Next comes the Breviary of

HERCULES OF ESTE, DUKE OF FERRARA AND MODENA (b. 1433, d. 1505).

Hercules succeeded in the Dukedom his brother the "Magnificent" Borso, many of whose beautiful MSS. may still be seen in the Library of Modena. He had the unique distinction in the stormy fifteenth century of keeping his dominions free from war's alarms for twenty-one years and, as the patron of Boiardo and Ariosto, made his capital a

centre of Art and Literature second to none in Italy, unless perhaps to Urbino in its palmy days. We are informed in the Breviary that the Duke "has prayers celebrated daily for his household and has procured the Papal sanction for the present abridgment of the Offices." The ornamentation of the volume is a beautiful example of Ferrarese work.



HERCVLES, DUKE OF FERRARA, FROM A MEDAL IN THE BRITISH MUSEUM

I now come to the last two volumes of this series, both belonging to ladies of distinction. The first is

LAODAMIA DEI MEDICI

a daughter of Lorenzo di Pier Francesco dei Medici (b. 1456, d. 1503), who became in 1502 the wife of Francesco Salviati. Her book of hours abounds in the arms and emblems of the two families, and was probably a present to the bride on the occasion of her marriage. Though not a world famous personage, Laodamia certainly belonged to a famous family and owned a very charming specimen of Florentine Art at its best.

The second is a more notable lady,

DIONORA, DUCHESS OF URBINO (b. 1490, d. 1543),

the daughter of Francesco Gonzaga, Marquess of Mantua, who, on her marriage with Francesco Maria della Rovere, the adopted heir to the Dukedom of Urbino, was described by Castiglione in the following

enthusiastic language: "If ever there were united wisdom, grace, beauty, genius, courtesy, gentleness and refined manners, it is in her person, where these combined qualities form a chain adorning her every movement." This paragon of all the virtues was married to the Duke of Urbino on Christmas Eve, 1508. Thirty years later, when after a life of extraordinary vicissitudes, the Duke had died by poison at the age of forty-eight, the following epitaph was panelled into the wall of the Cathedral. "To Duke Francesco Maria, endowed with the most comprehensive capacity for war and peace. His hereditary



PORTRAIT OF DIONORA BY TITIAN, NOW IN THE UFFIZI GALLERY

estates thrice lost by violence, he thrice by valour regained, and ruled them, when reconquered, with moderation: he commanded the Ecclesiastical, the Florentine and the Venetian forces: finally he was chosen General-in-Chief for the Turkish War, but was cut off ere it opened. Leonora, his most devoted wife, placed this to her most meritorious Lord and to herself."

Let us hope that Leonora, or Dionora as she is styled in our volume of devotions, found some consolation in her beautiful book of hours during the many long absences and after the tragic end of her gallant husband. She died at Gubbio in 1543. Her admirable portrait by Titian hangs in the Uffizi Gallery at Florence.

It was to this portrait that Pietro Aretino addressed a graceful sonnet quoted by Mr. Dennistoun (vol. iii, p. 437, of the "Memoirs of the Dukes of Urbino"), of which the first lines are as follows:

L'Union de' colori chi lo stile
Di Titian distese, esprime fora
La concordia que regge in Leonora.

* * * * *

Mr. Dennistoun also draws attention to the *zebelino*, the fashionable bag or reticule of that day, made of an entire sable skin, the animal's head richly jewelled forming the clasp.

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VI, VII	80	Augustinus de Civitate Dei. Duc de Berri	c. 1350
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NOTES ON THE PLATES

MANUSCRIPTS NOS. LXXVI, 80, 79A, AND 79 (CATALOGUE
H.Y.T. MSS., SECOND, THIRD, AND FOURTH SERIES)

PARIS IN THE XVTH CENTURY

PLATE I. The first plate in this series is from a copy of Boethius (No. 45 in my catalogue), and is interesting from two points of view. In the first place being an enlargement from a small miniature $3\frac{1}{2}$ inches square, it shows how wonderfully careful a drawing must be which can stand being magnified from a surface of ten square inches to a surface of about eighty square inches without injury to the delicate work of the landscape or of the figures portrayed. In the second place it gives us the king (Philip of Valois) on his throne, and Boethius in his study, and contains moreover a valuable representation of the Pont au Change and the river Seine about the middle of the fifteenth century.

BIBLE HISTORIALE DU DUC DE BERRI

PLATE II. The first of the three MSS. here depicted, all of which were in the library of the Duke of Berry (see his portrait on the frontispiece and his autograph and arms on pages 4 and 6), is a magnificent *Bible Historiale* in two volumes, of which the first page, Plate II, is adorned with an elaborate note from the hand of Nicholas Flamel, the famous calligrapher. It runs as follows:

C'est Vne Historial Laquele Est A Jehan Filz De Roy De France
Duc de Berry Et Dauuergne Conte De Poitou Destampes
De Bouloingne Et Dauuergne Flamel
La quelle Bible mon dit Seigneur le Duc donna ou mois Juing
Lan Mil quatre Cens et Dix A noble et puissant seigneur
messire Jehan Harpedenne seigneur de Belleuille et de
Montagu Conseiller et Chambellan du Roy notre Seigneur et
de monseigneur le Duc de Berry Flamel

This is followed by additional voluminous notes in later hands, tracing the history of the book down to its presentation to Philip d'Auvergne, a Captain in the Royal Navy of Great Britain in 1785, by his uncle, the reigning Duke of Bouillon. It is next found in the library of the late Lord Ashburnham, from whose son I bought it in 1897.

PLATE III contains three illustrations:

F. 66b. The tabernacle in the form of a gold triptych. In the central division is a king with crown and sceptre (Judah). In each of the lateral divisions are warriors, two with shield and sword, two with shield and mace: all half length. This is meant to show the arrangement of the tribes who guarded the tabernacle.

F. 138b. Solomon in scarlet on lion-headed seat, crowned by two bishops: four assistants, two being crozier-bearers.

F. 222. Job seated in a hole on a mound; above him a black devil with a hook; his wife and two friends are addressing him.

PLATE IV shows the opening page of Proverbs, with which the second volume of this huge book begins. The four scenes depicted have tricolour, *cul-de-lampe* borders, and are as follows:

F. 1. The Judgement of Solomon.

The Queen of Sheba's visit to Solomon.

Solomon pointing out the building of the Temple to a group of courtiers.

Solomon exhibits an open book inscribed *lectio libri sapiencie*.

PLATE V shows two illustrations of the New Testament by a ruder hand:

F. 195b. John, seated on the island of Patmos, writes on a scroll *In principio—et verbum*. His eagle is beside him, and the devil flees away in the background.

F. 209. Paul, looking rather old, falls with his mule before the gate of a city; Christ appears to him in a cloud.

The size of this Bible is 17 by 13 $\frac{5}{8}$ inches.

AUGUSTINUS DE CIVITATE DEI

PLATE VI shows f. 1 of Vol. II of a copy of the French translation of Augustinus de Civitate Dei. It is not known where the first volume is. This, the second volume, turned up at Sotheby's in 1900, with a first volume of inferior work which had belonged to another copy with no special *provenance*.

The Creation, in four compartments, of which the cusped quatrefoils are in red, white, and blue, and the backgrounds a small diaper pattern of blue, gold, and lake. The landscapes are drawn in grisaille. (a) The Almighty bends over a globe which he marks with a large pair of compasses; in his other hand he holds a book. (b) He fixes in the sky the sun and the moon. (c) The creation of birds, beasts, and fishes. The Almighty holds birds in one hand, and with the other addresses a group of animals containing a lion, an ox, a horse, and a unicorn; near them is water with fishes. (d) The creation of Eve.

PLATE VII contains four miniatures from the same volume:

F. xvij. The Fall of the Angels. Many devils are being hurled from heaven, several from the immediate neighbourhood of the throne of the Almighty who sits in the entrance of a gothic building. Michael, with a long spear, transfixes Lucifer who lies below in the mouth of hell.

F. xlv. The Harrowing of Hell. In the background we see Adam and Eve with the serpent; in the foreground several devils thrust them into the flaming mouth of hell, while others play bagpipes and a horn; on the right Christ rescues them and leads them out through a flaming gate.

F. lxvib. The First Homicide. Cain cleaves the head of the sleeping Abel with a spade, and Romulus follows his example and slays his brother Remus. The buildings no doubt represent Rome.

F. cxxxvib. *Des temps des Prophettes*. In the background Eli is reproved by the man of God, and in the foreground his seat falls back with him and he dies. In a cave David, followed by a troop of soldiers, cuts off the skirt of Saul's robe.

VINCENT DE BEAUVAIS: SPECULUM HISTORIALE

PLATE VIII shows us from a MS. of the Speculum Historiale in the Bibliothèque Nationale a series of remarkable portraits, one of St. Louis visiting the author of the Speculum, Vincent de Beauvais, the other of Jeanne de Bourgogne, wife of Philip de Valois, visiting Jean du Vignay, the translator of the same book from Latin into French. It is of interest in connection with the copy of the same work now in my collection, exhibiting as it does really life-like portraits of the four persons most intimately connected with the production of an important literary work about 600 years ago. Vincent, a learned Dominican, the author of this great historical compilation, owed much

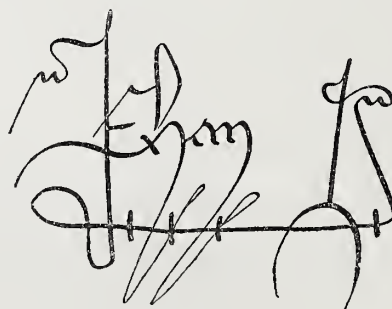
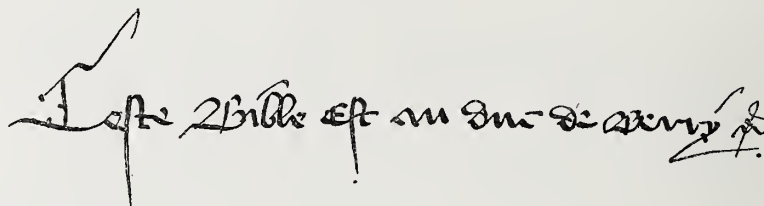
to his special patron St. Louis, while Jean du Vignay made the translation by the direct order of Queen Jeanne, about sixty years later. It is not improbable that on the first folio, now missing, of my copy there may have been a large picture of a similar nature to that facsimiled on Plate VIII.

Before describing the Plates taken from our three volumes of the *Speculum Historiale* (in French the "*Miroir Historial*") of the Duc de Berri, a few words are needful on their history and singular adventures. And first it may be noted that their ownership by the Duke is made absolutely certain:

(1) By his Arms, which occur on folio 1 of the second volume (as now bound) which, however, have been evidently altered from the Arms of Charles V by the addition of the red border.

(2) By the page in the writing of Nicholas Flamel at the end of the second volume, which so closely resembles that facsimiled in Plate II from the *Bible Historiale* that it seemed scarcely worth while to reproduce it.

(3) From the words and signature of the Duke on the back of the Flamel page, which are in his own handwriting and run as follows:



(4) From the Arms of the Duke, being found on the outer, lower and upper edges of Vol. II.

(5) From the fact that it figures in the Duke's catalogues of 1402 and 1413.

In the period intervening between 1402 and 1413 it was given by the Duc de Berri to Jehan de Montagu, and for a few years belonged

to him. In 1409, however, Jehan de Montagu was executed, and the Duke recovered the book. He kept it until 1413, when he again gave it away, this time to his nephew, Jean sans Peur, Duke of Burgundy. Jean sans Peur, in his turn, only had it for six years, for in 1419 he was assassinated on the Bridge at Montereau, and the next appearance of the three volumes is in the catalogue of the Library of Philippe le Bon, son of Jean sans Peur, where they are described as being covered with green damask. This catalogue was drawn up the year after Philip's accession to the Dukedom, viz. in 1420, and in it our volumes are described in the following terms:

*"Item, ung autre livre de Miroir Historial, nommé Vincent, en trois volumes dont le premier volume ***** couvert de drap de damas vert, a deux fermoirs d'argent dorez, esmailliez aux armes de Monseigneur de Berry."*

Remaining still in the Library of Philippe le Bon at Bruges, the three volumes are next mentioned in his catalogue of 1467, and from that day they disappeared from view until the beginning of the nineteenth century, when one volume (the first) was found to belong to a Dutch gentleman. This first volume, however, again disappeared, and was finally bought by me at Sotheby's in 1906.

The second volume also was heard of no more after 1467 until it came to light again in the Ashburnham Library, whence I acquired it in 1897.

The career of Vol. III has been more tragic. Since 1467, when Philippe le Bon's catalogue described it as containing fifty-five "Histoires," it has been mutilated by some demon, who has carefully cut out the fifty-five little pictures; seven have disappeared, perhaps finally; the remaining forty-eight were found by Mr. Douce in the British Museum, lying about loose in their cut-out condition, and were by him handed to Sir Henry Ellis, no one knowing whether they belonged to the Cotton, Harleian or Sloane MSS. They have since been neatly pasted into an album in which the little pictures and the writing on the back of each can be clearly made out and are found to correspond accurately to the miniatures and script of Vols. I and II, so happily reunited in my library.

Surely we have here an almost marvellous pedigree: the three volumes passing from King Charles V, for whom the book was written and illuminated with its 584 miniatures, to the Duc de Berri; from him to Jehan de Montagu, and then after de Montagu's execution passing back to the Duc de Berri, who finally gave it to Jean sans Peur, after

whose execution it came to Philippe le Bon. Then came an eclipse of four centuries and a half, and then the rediscovery and reuniting of the two first volumes in my library in Portman Square, while the fragments of Vol. III repose not far off in the British Museum in Bloomsbury.



ARMS OF THE DUC DE BERRI

PLATE IX, Vol. I, f. 1. *La pologie de lauteur. De la cause de lueure emprise et de sa matiere.* Not the author but the translator, Jean de Vignay, sits in an elaborate wooden seat writing at a desk. On the right is a hexagonal bookrest, with a screw stem, on which are books open and shut. Jean de Vignay is dressed as a member of the order of Hospitallers, with a white T cross on the front of his black habit.

PLATE X, f. 11b. *La division des ordres des anges.* In the middle the Deity, seated on a rainbow in a mandorla, with orb in left hand and right hand raised to bless. On either side the seven orders of angels ascending and adoring on bows of clouds. The angels alternate with human souls, mostly kings and queens.

F. 12. *Du mistere des anges et comment les anges sont enuoiez en mistere.* The Annunciation: Gabriel kneels with a scroll *Aue . . . tecum.* On the left an angel talks to a bearded Jew. Between these groups another angel holding a white sceptre addresses a bearded Jew (? Abraham).

PLATE XI. Seven miniatures illustrating Esop's fables.

F. 82b. *De esope et de ses fables faintes moralement contre les malicieux enuieux.* Three of Esop's fables are illustrated, that of the Wolf and the Lamb drinking, that of the Mouse who asked the Frog to help her across a river, and that of the Dog jealous of his own shadow in the water.

F. 83. *De ces fables meismes contre les orgueilleux et presumptueux de vaine gloire.* This miniature illustrates four fables: the Raven and the Cheese; the aged Lion assaulted by the Boar; the Ox and the Ass;

the Ass fawning on its master and suffering in consequence; and the trapped Lion released by the Mouse.

F. 83b. *De ces meismes contre les orgueilleux enfles et de petit sens et gloutons.* Four divisions illustrating the fables of the Robber and the Watch-dog; the Mountain that gave birth to a Mouse; the Hares and the Frogs; and the Stag who prided himself on his horns and was caught through their getting entangled in a tree.

F. 84. *De ces meismes contre les pources orgueilleux et les riches desloyaux.* Illustrating the fables of the Ox and the Frog that tried to swell itself to the same size; the richly saddled Horse and the Ass; the war between the Beasts and the Birds in which the Bat sided with the Beasts. The birds in this picture are beautifully drawn.

F. 84b. (1) *Contre les enuieux et folz et vendans leurs franchise.* The fables of the Linnet, the Hawk, and the Eagle; the Trees that supplied a handle to the Hatchet; and the Wolf who preferred freedom and poor living to the comforts of a chained Dog.

F. 84b. (2) *Contre les enuieux paresceux folz et auers vanteurs labeeurs et menteeurs.* This small picture in two compartments illustrates the fables of the Hands who would not give meat and drink to the idle Belly; and the Flatterer and the Truthful man who came into the land of the Monkeys.

F. 85. *Contre les orgueilleux paresceux et en quel maniere il est a user de ces fables.* Two divisions illustrating the fables of the Lion and the Ass who frightened the hares with its bray; and the Lion who feigned sickness but could not deceive the Fox.

PLATE XII, Vol. II, f. 101. A large picture of the rulers of the nine kingdoms of Rome, Persia, France, England, the Vandals, the Lombards, the Visigoths, the Ostrogoths and the Huns. The upper section of the picture has a pink background patterned with gold, and the lower section small blue diapers. Next to the building on the left of the upper section is seated the Emperor of Rome with a triple crown and with a lion under his feet. Next to him is the King of France, raised above the others under a Gothic canopy, in a blue mantle semé of fleur-de-lys. The two kings next to him and the five in the lower section are all similar: they all sit on gold fald-stools, with dog-like arms and feet. Over all, except the French king, there hangs a gold extinguisher-shaped canopy, and the robes in every case except his are drawn in grisaille, which is not used elsewhere in this volume. The whole page is surrounded by an ivy-leaf border in pink, blue and

gold. At the foot of it is the shield of the Duke of Berry, with two grisaille lions as supporters.

PLATE XIII, f. 137. (a) *Du commencement de l'empire theodosien le viel en la cronique sygilbert.* The coronation of Theodosian. He sits on a fald-stool; on the left ten temporal peers, one of whom supports the crown on the emperor's head; on the right an archbishop similarly sustains it with a following of six other bishops. This picture is the first by a delicate hand whose work appears in a number of the later miniatures.

F. 137. (b) A battle scene. Theodosian on the left with followers on horseback. On his shield a black lion rampant. On the right five hostile horsemen with spears. All the helmets are white.

F. 179b. (a) *Le premier chapitre est de l'empire honorien et de la cruauté du tres mauues Gildon conte daufrique et comment il rompi mauuesement la foy et son serement quant il sout que theodosien emperere fu mort.* A man (Masteyel) in blue tunic, is asleep on a red couch. A saint (St. Ambrose) bends over him. This miniature is by the best artist.

F. 179b. (b) Gildon, attired as an emperor, directs the decapitation of his two nephews, who kneel with their eyes bound.

F. 283b. *De la translacion Saint martin.* St. Martin lies in a green tomb. An old man, who has arrived supernaturally, raises the saint's head, after throwing his mantle over a rod above. Three clerks bend over the body. On the right is Saint Perpetual, Archbishop of Tours, with his cross-bearer in front of him.

F. 300. *De amassien emperere et de simac pape et de lorens antipape.* The Pope Symmachus enthroned, with the keys in his left hand; the Emperor Anastasius in a red mantle sustains the conical red tiara. Three cardinals behind him, and an archbishop and bishops on the other side.

PLATES XIV and XV. The subjects of these twelve "histoires" cannot be described with certainty, because they belong to the third volume, and have all the text cut away, except what is found at the back of the miniatures. This text, like the miniatures themselves, corresponds so exactly to the script of Vols. I and II, that the identity of Vol. III is unmistakable.



Qui commence le prologue ou prologue du liure
 de Boece de consolacion. Lequel maistre Jehan de meun
 translaté de latin en francois. Et comme il se contient

*Paris in the Fifteenth Century
 M.S. of Boethius c. 1480*

Cat. N° 45 f.1

de
sieme

(faint handwriting)

410.

me
Heer

1

with

VI.

est Une bible Historial. Le monde

Charles III. King of France. Duc de Bourgogne

Launcerne L'onte Le Noiton Le Vestampes Le

Boulonnais Et Flaminois ..

Lamie

a Quelle Bible mon dit seigneur Le Duc donna ou mois de may lan an.

Beater Cons: Sw. A noble & puffed up spirit of desire schen hanged me fancies

de Bellme ^o Montagu Chambellan du Roy mel. & de ma. le duc de Bourg.

oro Confessioes.

March

L'adite bible escheut par succession a monsieur d'auzancourt esleu de lordre du

ream seruant
nar custodit et unum letabernacle



re. La luyne iudas tendra sa toute atout
nost. paruenir ouent Et sera le prince
son le fils ammadis et fu la forme

FOL. 66 b

apeller des rois que les leur auant



FOL. 138 b

Dieu nest mie iustise
Comment job plant sa vie et quelle lui en
Comment sophar naamencien represent
de ses paroles
Comment job respont a ses amis en gnie
lamentacions
deconde lamentacion de job
deuxieme lamentacion de job
Comment eliphaz remamen represent
de ses lamentacions
Comment job lui respont le contraire et que
de paroles sont plamees de vent
Comment job se represent de ses paroles
Comment baldach finayen represent reprot
de ses paroles quil a dicta
Comment job dist a ceulx qui estoient en
lui que il se teussent et que il se tour
menteroient son esperit
Comment sophar naamencien reprent job
a finet finoir sa doctrine
Comment job requiert a ses amis que il se
reut



Des richesses et des possessions job. Et
comment ses enfans mençoient escole le j.

me home estoit en la terre
hus qui auoit nom job
Et al homme estoit sim
ple et droittuier et ac
moit dieu et deputant
for de mal lors lui nas

FOL. 222



Cy commencent les
paraboles Salomon.
Es paraboles salmon fils
dauid roy de iherusalem a
savoir sapience et disa
pline a entendre parabo
le de prudence et a rece

voir enseignement de doctrine et justice et
jugement en loiaulté et en droiture que
se soit donne aux petiz cest adire aux
humbles et que science soit donnee aux
jeunes et l'entendement a ceulx qui en ont
mestier le sage faire plus sage paroir et
ceulx qui entent bien et savaient bien gou

vernier soy et autre et appereu parabolles
et interpretations et les figures et les par
bolles des sages La paour de me seigneur
est commencement de sapience li soit despi
sent sapience anon fils or la discipline de
ton pere et ne delaisse mie la loy de ta mere
que grace soit adioustee et mise sur ton
chief et ferraill d'or a ton col anon fils se
les pecheurs te louent ne les ay mie cest
adire se losengiers te losengent ne les ay
mie que ils ne te decourent Se ils te dient
bien o nous mettons agniaiz pour otre
reprouone las contre justice pour le man
dre engloutissone le s'comme enfer tout



au moins a mordre fais par quoy nous pour
rons aler plus legierement. Et neant moin
ne nous tenons nous pas a li descharge que
encores ou nous verrons que il faudra decla
ration ou explication. espacement quant
aux poetries et hystoires. que nous ne le faiso
pour nostre enre et chennu continuer. Tant q
nous pussions par nostre travail en droit ch
nant. aler a celle glorieuse cite. pour la quele
le faiseur en print ceste enure. Et tant fist q
y ala et y est. Et nous laissa et monstra la voy
et le chemin par la quele len y puet aler. A la
quele nous maint le pere et le filz et le saint es
pent amen.

Et cy fine le prologue du translateur. Et com
mencent les chapitres.



De celle partie de l'enure en la quele les comen
ciemens et les fins des deux cites. cest assavoir
la celestienne et la terrienne. commencent a
estre demonstrez.

Dus disons la cite de dieu.
de la quele l'escripture est
testimonig. la quele escrip
ture. non mie par auen
tureux mouuemens de
pensees. mais plainement
par l'ordenance de la souveraine pourueance.
la soubmiz en soy toutes manieres d'engins
humains. excellent par la uerite d'une tou
tes les lettres de toutes gens. Car yllc. Cest

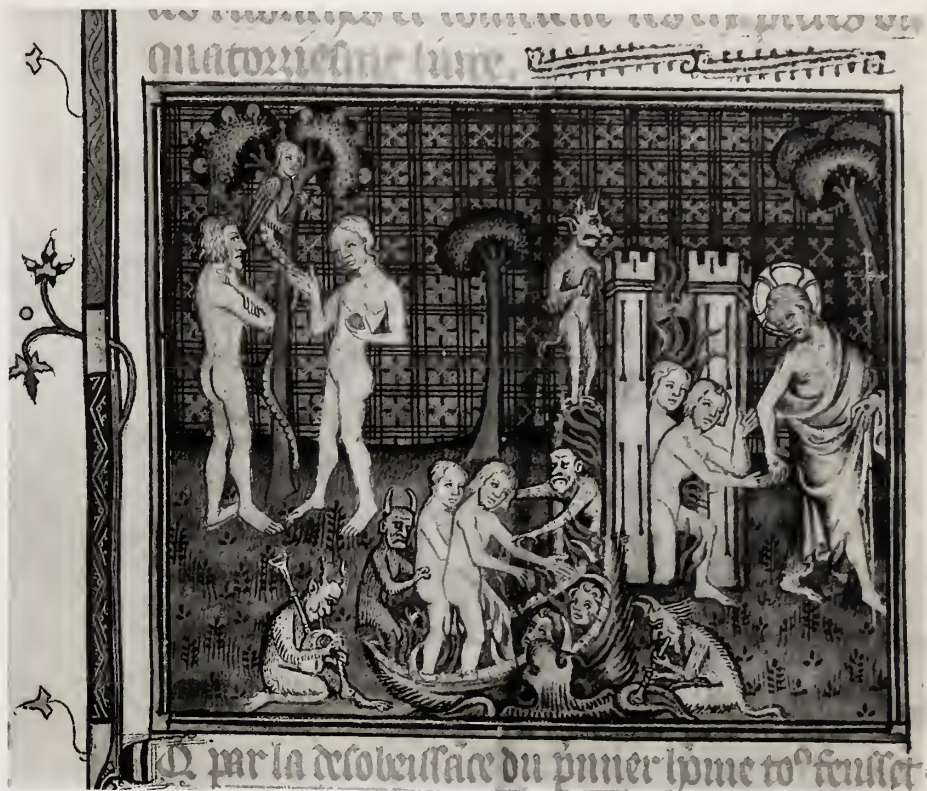
assavoir en ycelle escripture est escript. Glo
rieuses choses sont dites de toy cite de dieu.
Et nous lisons en l'autre psalme. Grant
seigneur et trop louable est en la cite de nostre
dieu. en la sainte montaigne dyelli estendit
esoufflemens a toute la terre. Et vn pou ap
en ce mesmes psalme. Si come nous auons
oy et amz laurons nous veu en la cite du seig
neur des vertus. en la cite de nostre dieu. dieu
la fondee pardinablement. De rechef e l'au
tre psalme. La force du fleuve esioint la cite
de dieu. Le tres souverain la sanctefie son ta
bernacle. dieu ne se mouua ou milieu d'elle.

Par ces testimonniages et semblables. les q
longue chose est a remembrer. auons nous a
prin; estre vne cite de dieu. de la quele nous de
sirons estre atoyens. par ycelle amour. la que
le createur dyelle cite nous ha inspire. Ad
ce createur de ceste sainte cite. les atoyens de la
cite terrienne. mettent auant leurs dieux. ig
norans ycelle createur estre le dieu des dieux.
non mie des faulx dieux. Cest a dire felons
et orgueilleux. les quex pmez de la lumiere
de celi createur incommutable et commune a
tous. et par ce ramenez a vne souffreteuse pui
sance. enluyent auanement leurs pmissan
ces pmees. et quierent de leurs subgets de
uz les honneurs d'unes. mais est ce createur
le dieu des dieux debonaies et saints. Cest a
dire des bons crestiens et saintes personnes
qui unex se delittent soy soumettre a vn seul
dieu. que plusieurs a soy. et aguer vn dieu.
que estre aourz come dieu. Mais tant co
me nous auons pen a laide nostre seigneur
et roy. nous en auons respondu aux enue
mis de ceste sainte cite. es dix liures precedes.

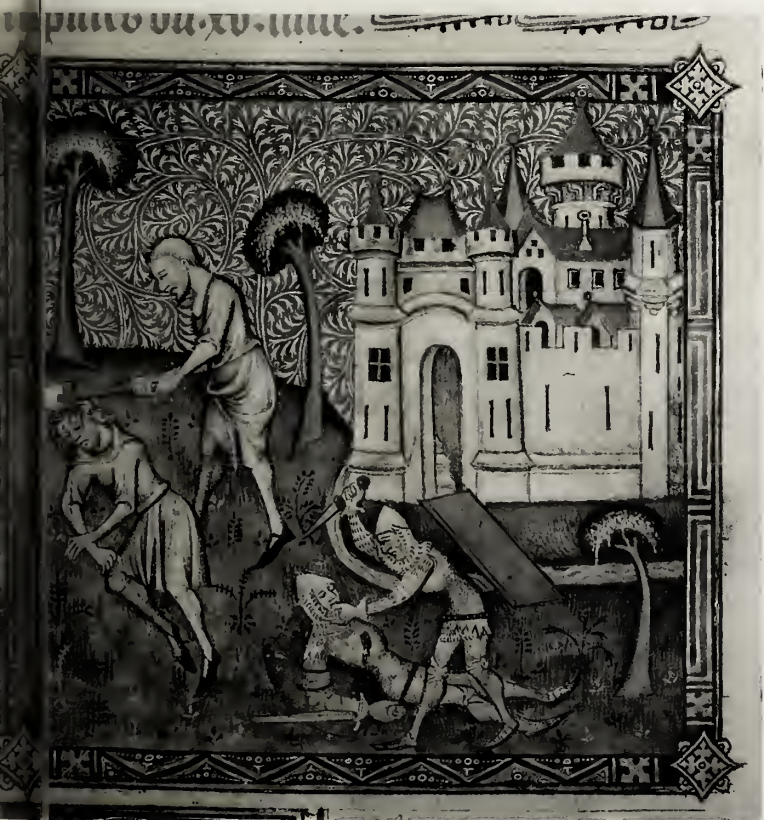
Mais orendroit pour ce que ie reconguois
quele chose len attend de moy a sauoir et a
ouir. et remembrant de mon deui. garm par
tout de laide dyelli mesmes nostre seigneur
et roy. i'empendray a desputer tant comme
ie pourray. de la naissance. du cours. et des
fins deuez des deux cites. Cest assavoir la
terrienne et la celestienne les queles nous a



FOL. xviii



FOL. xlv



FOL. lxvi b



FOL. cxxxvi b



PORTRAITS FROM A MS. OF ABOUT 1333 NOW IN THE BIBLIOTHÈQUE NATIONALE (FRANÇAIS 316)
 OF SAINT LOUIS VISITING VINCENT DE BEAUVAIS, THE AUTHOR, AND JEANNE DE
 BOURGOGNE, WIFE OF PHILIPPE OF VALOIS, VISITING JEAN DE VIGNAY,
 THE TRANSLATOR OF THE "MIROIR HISTORIALE."

la voie par quoy len puet aprenoir la ma-
niere de tous les livres qui se font en cest
premier volume par une brieve ordenance.
a la fin que de toutes les choses de quoi il
traite en si grant multitude il apere a cel
qui len lira quil puisse trouuer ce que il
quiert en quel liure ou en quel chapitre
ou liure que il soit sans prime et sans tra-
uaul. et que il ne recoigne les pages du liure
en vain. et cest premier liure aient. xx. cha-
pitres qui se font.

De la cause de l'œuvre emprise et de la ma-
niere.

De une autre cause.

De la maniere du fin et du nœud du liure.

De la prouite de l'œuvre et de la prologie de
l'auteur.

De la prologie et des royaumes et des ba-
niles qui sont entrez en ceste œuvre.

De la prologie de la nature des choses et de la
maniere des temps.

De la prologie de l'humaine et de toutes sages-
sages.

De la prologie des dix des philosophes et des
poetes.

De la prologie des livres apparues.

De la prologie de la maniere de conuaincre et
de l'œuvre en ceste œuvre les fleurs de philo-
sophie.

De la maniere de l'œuvre des choses et de l'œuvre
en ceste œuvre.

De l'ordre de la dignité de l'œuvre.

Des livres antiques.

Des livres apparues.

De ce qui est contenu en toute l'œuvre.

De la division de toute ceste œuvre en q-
ue parties.

De la maniere de chascune partie.

De la maniere de la premiere partie.

De la maniere de la seconde partie.

De la maniere de la tierce et de la quarte.

De la continuation de l'œuvre par la suite.

De la cause de l'œuvre emprise et de la
maniere.

De ce que la maniere

de des livres et la brie

te du temps et les ordres

et inblete du memoire

ne succèdent pas les

choses qui sont esap

tes estre compulses en

semble en. i. corage

et met aius a moy qui sui li nes mendie de

tous mes freres en science. Et ce puis ie sa

lioir p moy mesmes qui ay veu leu et ictor

ne les livres plusieurs par nile lonc temps

assiduellement et auieusement. et toutes for

p le conseil d'auans de mes plus souuerains

et gregnens amans fleurs que ie ay esse

ues p mon petit engin a bien pou de tous les

liures q ie ay pu lire soit des liures de nre

foi catholique ou des liures paens. cest adir

re des philosophes et des poetes qui nestoient

me cretiens. et des uns et des autres est mo

ppos a metre ordener et composer les hystoires

en. i. corps et en une ordenance. Et mesme

mit des hystoires qui apprennent ou a l'ahia

ce de l'enseignement de nre foi ou a l'enseigne

ment de bonnes meurs. ou a la douchon de l'en

seignement de la deuotion de charite. ou a

la deloumme explication des deuines escriptu

res. ou a la declaration aperte de vtre pure.

Aussi me metant a mon estudier une ma

niere de auerite en conuaincant les fleurs

de science es liures que ie ay leu de mes com

paguons plusieurs de quoy iay estrait plusieurs

hystoires a compiler une grant œuvre a fin

de plaire a ceulz qui men ont requis as que

ie ne veul pas deuoir le finit de mo l'œuvre.

Si nul ne puet prendre fin a plusieurs liures

faine et lier du auer leu ne sera saou

le de veoir liures ne son oreille ne sera sa

racomphe don. Et a ce ma auerite soit neu

la finillere et l'œuvre des liures qui sont cor

rimpus p les esauans et par les notmes

qui entitulent les auerites. des sams trop

laigenit et faussent. Quar il l'œuvre auerite

for les auerites de l'œuvre l'œuvre a l'œuvre. ou

metant mot pour auerite si que l'œuvre de ce

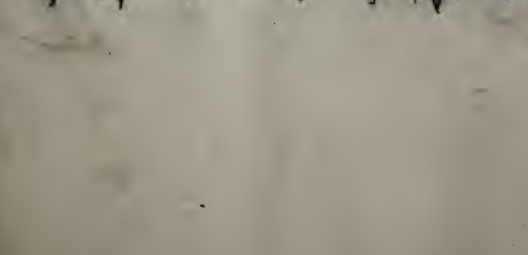
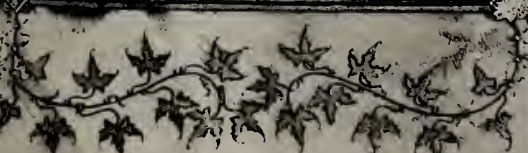
liur qui l'œuvre est trouuee. Si come une auerite

ite de aug. est entitulee a ierusalem ou a

ambroise et aussi de ambroise ou de ggon

a augulau ou auerite partie des poles est

sonhure ou a l'œuvre ou nme par quoy le





lion des ordres des angelz. xi.

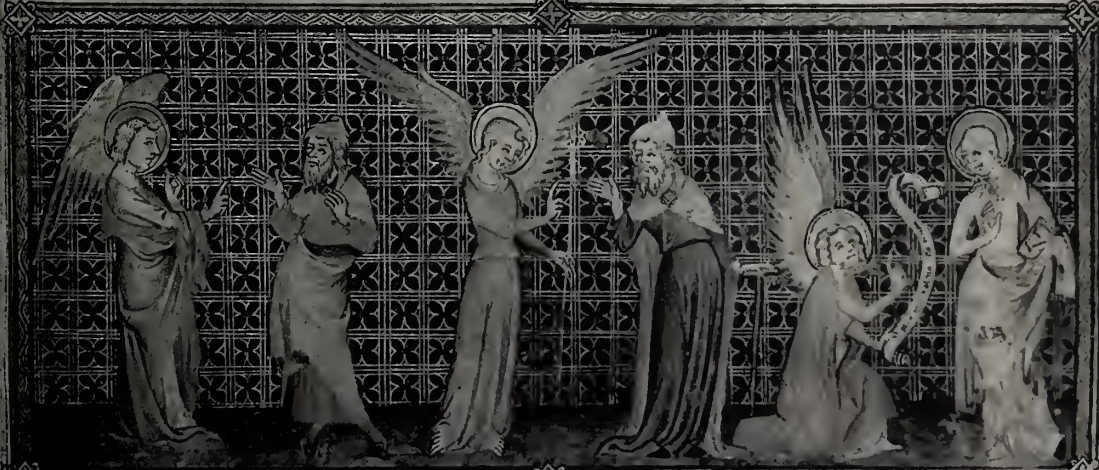
Ordre des espiu celestiaulz est grant i
multitude. i. seint fient entre eulz pau
cun don de qre aussi ome el don des nature
choies donnees qui s'assemblent et toutes

plaineinent recene. mais auant. et aussi
puec estre la ypoise raporte non pas seilant
as ordres mes. as auts des tno ius. i. co'mes
a auais i. paucun i. les agies i. les l'omer
esplendist de tois les uns pl' que les auts.



poeste ordnee. Car seignourie i. iudice
i. poeste. tout sont de poeste on de ordre. Acti
on a la tierce. Car il apient aus uns de
haucier les actions de miracles. Les agies
i. les archangies sont enuioez plus sou

uillunt au s. espiu. En la tierce iar
che l'oumagne de van est raporte au pe
la reuelacio de humere au fil. i. l'esperance de te
ment au s. espiu. Du mistere des angies et
ent les angies sont enuioez en mistere. i.







FOL. 82 b

XI



FOL. 83



FOL. 83 b



FOL. 84



FOL. 84 b (1)



FOL. 85



FOL. 84 b (2)

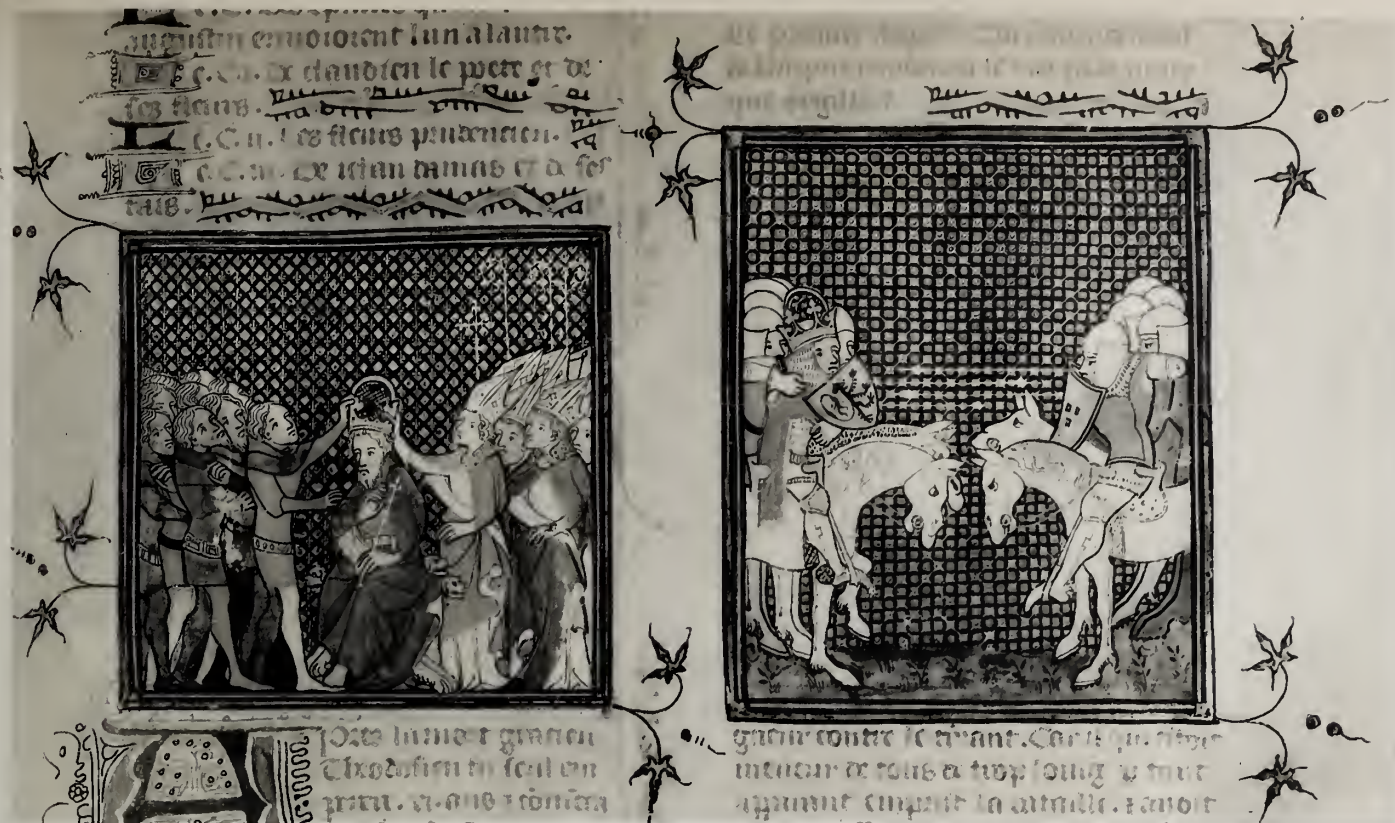


Et commence le .xviij. liure du mirouer hystonal qui contient .iiij. .xxix. chapitres.

Le .xviij. liure contient pre
mierement les comencemens les
lignes et les successions
de aucuns royaumes qui
sont comencees a estre de
monstrees es croniques du temps grecien
Et apés il contient l'histoire de .viij. ans es
quels grecien tint lempire. Et ceste tierce
partie du mirouer hystonal contient l'ys
toire conquellie de divers voluntes.

Et a sauoir .xviij. liures
aussi come la premiere co
tient de .xviij. liures iusques
a .xxix. en quoy le liure
est termine toute. Et en
tre ces choses elle contient .i. part de
fleurs des docteurs catholiques. C'est a sa
uoir de jerome de augustin de iehan
cristostome et de autres pluss. Et au
derrenier vne bueue narracio de la fin





FOL. 137



FOL. 179 b



FOL. 283 b

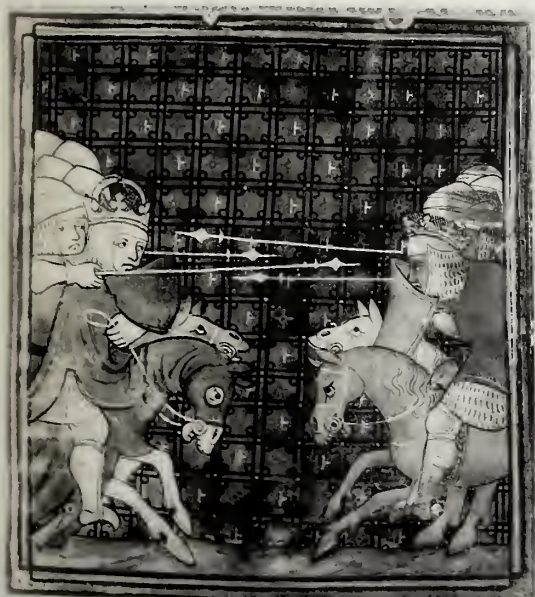
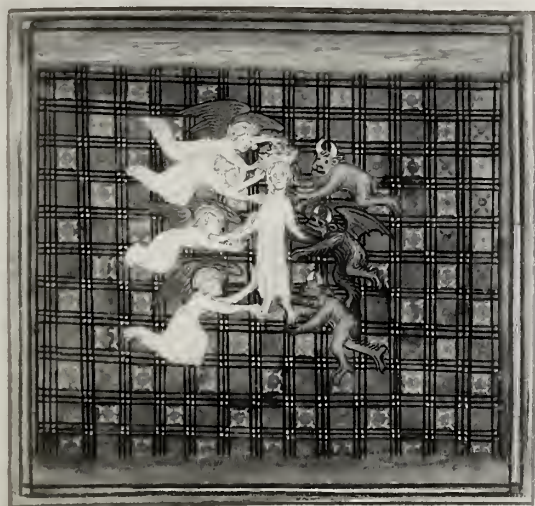


FOL. 300

VOL. II, FOLS. 137, 179 b, 283 b AND 300







MANUSCRIPT No. LXXXVI (CATALOGUE H.Y.T. MSS.,
THIRD SERIES)

HOURS OF YOLANDE DE FLANDRES

PLATES XVI, XVII and XVIII. These plates contain the whole of the remarkable Calendar prefixed to the Hours of Yolande of Flanders, remarkable because of the curious and elaborate conceit by which the gradual destruction of the old law of the Jews is portrayed under the form of a castle from which in successive months an Old Testament worthy pulls out a stone and hands it to an Apostle, the result being that, at the end of December, the whole fabric has become a heap of ruins. Six other MSS. of note, one of which is the Hours of Jeanne II of Navarre (No. 75 in my collection) have a similar calendar, and a careful disquisition on the subject has been given by Mr. Cockerell in a monograph on this Book of Hours, printed in 1905, and entitled "The Book of Hours of Yolande of Flanders." Since that monograph was written I have acquired seventeen of the leaves that were missing from the book.

PLATE XIX, f. 13b. The Annunciation. Yolande, in a blue gown, is represented kneeling within the D. of Domine. Below is a composition of sixteen figures representing the Betrayal of Christ.

D. 44Ab. The Visitation. Yolande again kneeling before the Virgin in the D. of Deus. Below, Christ before Caiaphas; Peter, on the left, accused by the maidservant.

F. 51b. The Nativity. Below, the scene of the flagellation.

F. 70b. The Shepherds. Below is the procession to Calvary. The blacksmith's wife on Golgotha on the right. She it was who forged the nails when her husband refused to do so.

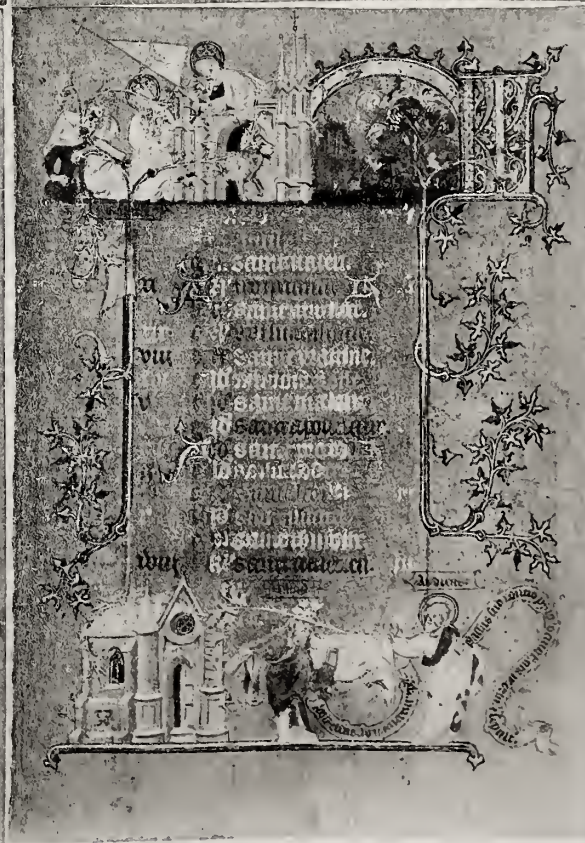
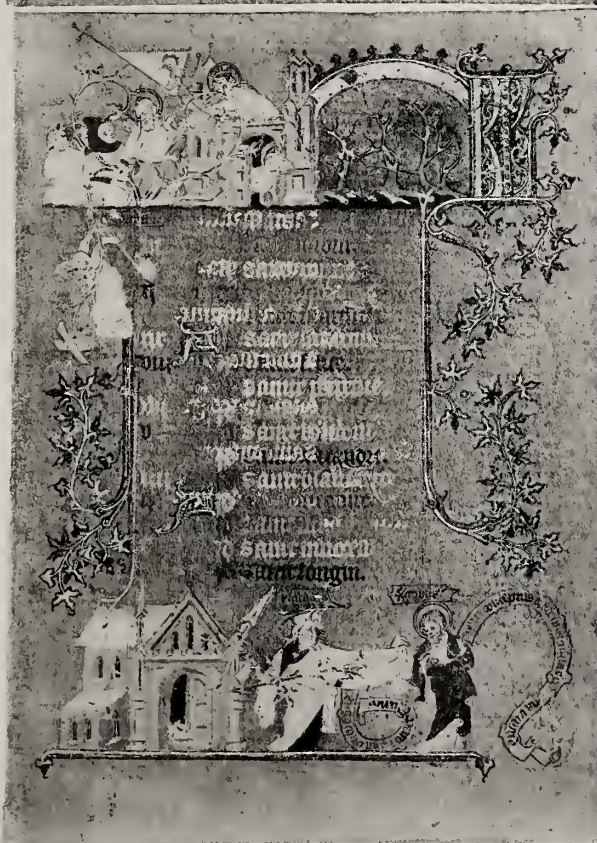
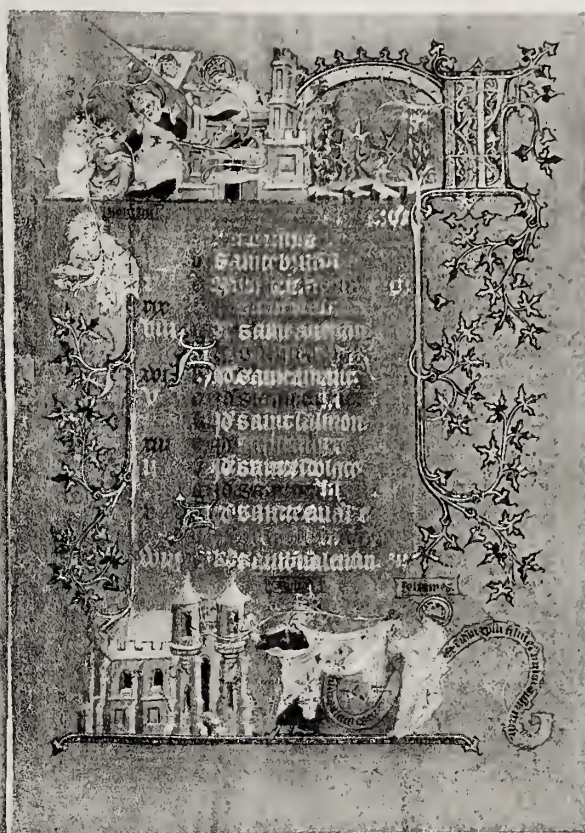
PLATE XX. Ff. 40 and 41, recto and verso, which show the decoration of the ordinary pages of this beautiful book with the arms of Yolande frequently inserted.

PLATE XXI. F. 74b. The Adoration of the Kings. Below the Crucifixion. In the initial a man affixes the inscription on the head of the cross. In the Crucifixion scene the two thieves are not shown.

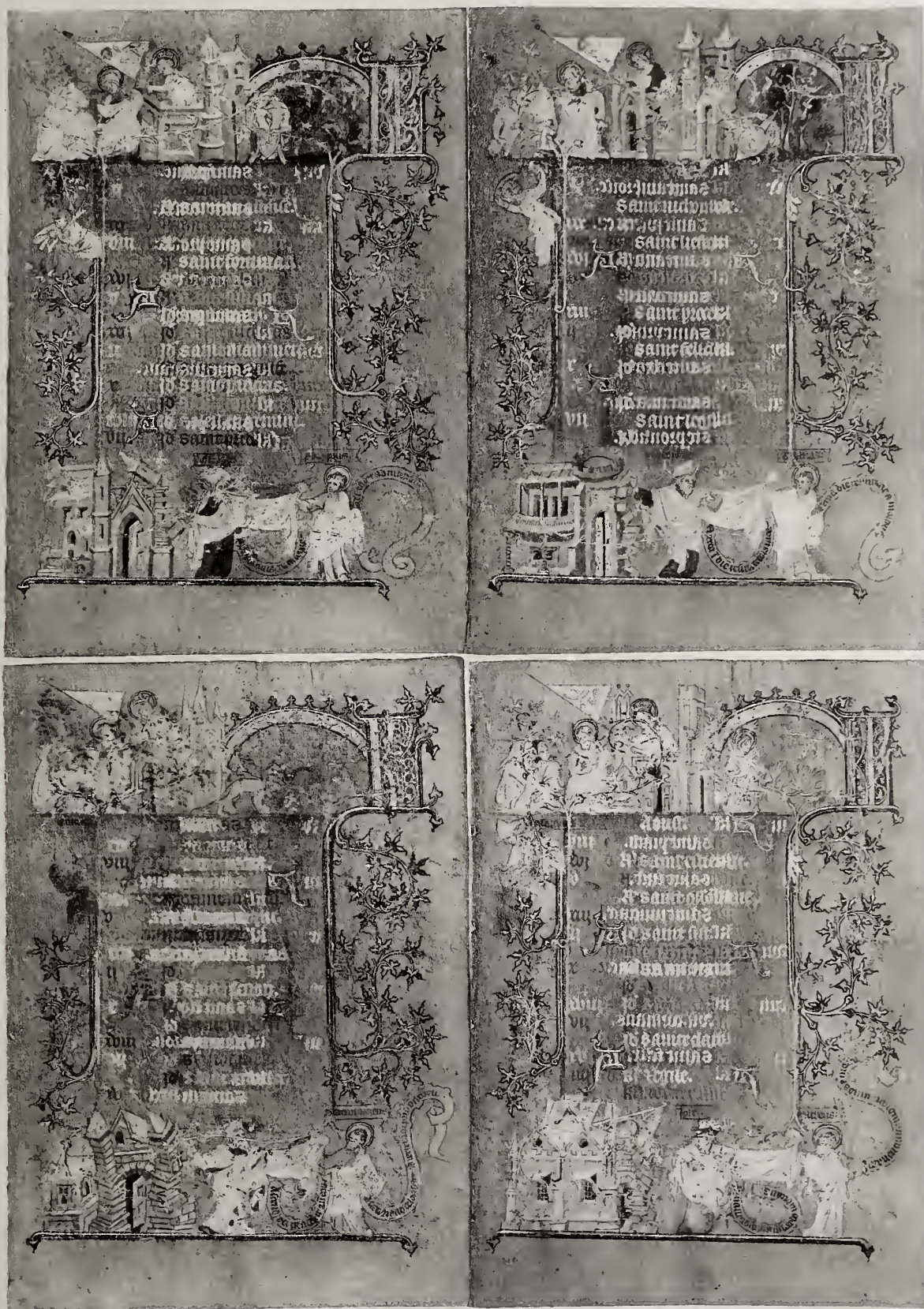
F. 80b. The Presentation in the Temple. In the lower margin the Deposition.

F. 86b. The Flight into Egypt.

F. 196b. The Coronation of the Virgin. In the lower margin the Resurrection.



Calendar. January-April.



Calendar. May-August





*Hours of the Virgin. Matins, Lauds, Prime, and Vespers.
folios 13^b 44^a 58^b 70^b*





*Hours of the Virgin: Sext. None. Vespers. Compline.
folios 74^v 80^v 86^v 196^v*

MANUSCRIPT NO. 85 (CATALOGUE H.Y.T. MSS.,
SECOND SERIES)

HOURS OF PRIGENT DE COËTIVY

PLATE XXII. This and the four following plates contain specimens from the prayer-book of Prigent de Coëtivy, Admiral of France, 1439 to 1450. Of course the twenty pages given here but imperfectly represent the whole number of these beautiful pictures, which is no fewer than 148, the pictorial work in the margins being often quite as delicate and interesting as the larger miniatures. The Admiral had a special cult for the Virgin Mary, who appears in nine out of the twenty reproductions. He was very careful of his books, of which M. Delisle, writing in 1900, tells us of three fine illuminated MSS. which belonged to his Library and which still exist; viz.: a *Miroir Historial*, of which one volume is in the National Library of France and another in the British Museum; a *Cas des Nobles Hommes et Femmes*, in the Musée Condé; and a *Livre du Roi Meliadus*, also at Paris. To these three have to be added the two volumes here noticed, and in all probability others may turn up, as there is in the possession of the Duc de la Tremouille an inventory of twenty volumes which were in the Admiral's library. The care he took of his books is shown by a letter which he addressed to his servants, Olivier de Boys and Taillebourg le Poursuivant, which runs as follows:

Olivier et toy Taillebourg, Au partir d'ici je vous avoie dit que je vous envoie Fleurequin et de l'argent par lui, duquel ne puis avoir ne recouvrer d'ici a xii ou XV jours. Et pour ce mettez voz besongnes a point et vous en venez le plus tost que vous pourres; mais enveloppez tres bien mes livres et les faites enfoocer en pippes, en et par maniere que, s'ilz cheoient en l'eaue, qu'ilz ne se puissent mouller ne gaster en aucune maniere. Et gardez bien que vous ne meslez ceulx qui sont chez maistre Jehan



FOL. 14 b



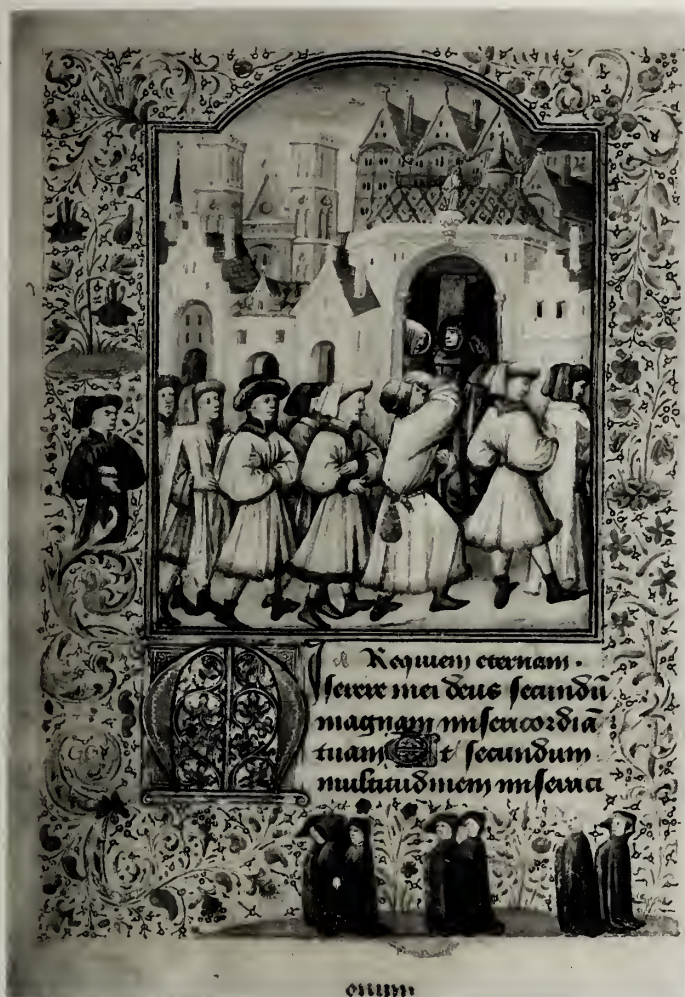
FOL. 21



FOL. 34 b



FOL. 63



FOL. 108 b



FOL. 141



FOL. 175



FOL. 182 b



FOL. 201 b



FOL. 204 b



FOL. 209



FOL. 237



FOL. 247



FOL. 272



FOL. 273



FOL. 281



FOL. 287



FOL. 291



FOL. 295



FOL. 305 b

MANUSCRIPT No. XCVII (CATALOGUE H.Y.T. MSS.,
FOURTH SERIES)

BOCCACCIO DES CLERES ET NOBLES FEMMES

PLATE XXVII, f. 5. Boccaccio kneels and offers his book to Joanna, Queen of Jerusalem and Anjou; she has the arms of both on her skirt. This is a mistake, probably of the translator; the author had intended to present his book to Joanna, but changed his mind, and really addressed it to a Florentine lady. In my catalogue Mr. Cockerell points out that about the beginning of the fifteenth century, there arose in Paris a school of miniaturists who discarded gold as a background and aimed at gaiety of colour. To this school, of which the Terence, at the Arsenal Library at Paris, is the best known example, he attributes this "still finer Boccaccio."

PLATE XXVIII, f. 31b. Arachne weaving; the jealous Athene is apparently about to hit her on the head with a shuttle.

PLATE XXIX, f. 44. Here are two scenes. On the left Argia, on her knees, beseeches her father, Adrastus, to take up the cause of her husband, Polynices, against his brother, Eteocles. On the right a night scene in which Argia, dressed in black and assisted by three damsels, carries the body of Polynices from the battle-field.

PLATE XXX, ff. 48b and 89. Both these pictures are of special interest on account of the costumes depicted, both of men, women and children. In the upper, two of the wives of the Minyae are seen in prison, having changed clothes with their husbands and so effected their escape. In the lower picture Veturia entreats Coriolanus, her son, not to attack Rome.

PLATE XXXI, f. 101. On the left we see Leonce, good and studious, reading an immense folio volume: on the right she has ceased to be good and is alluring a passer-by into her house. Her crimson hat is worthy of the twentieth century.

PLATE XXXII, f. 102b. The assassination of Queen Olympias, the mother of Alexander the Great, one of the finest pictures in the book.

PLATE XXXIII, f. 105. Claudia attacks the Tribune who tries to stop her father's triumphal car.

PLATE XXXIV, f. 107b. On the left Flora and a youth embrace each other. On the right she is worshipped as a goddess by dancers with musicians. This is one of the few pictures in this book with a diaper background.

PLATE XXXV, f. 116b. The noble lady Buse, after the battle of Cannae, received and tended about a thousand fugitive Romans. On the left she distributes bread, meat and wine to the starving soldiers; on the right she deals out bandages etc., to the wounded. The lady Buse might well be taken as the Patron Saint of all military hospitals.

PLATE XXXVI, f. 122. Theoxena, fleeing in a ship from Philip of Macedon, jumps into the sea, rather than fall into the hands of her enemies, and her friends commit suicide in various ways.

PLATE XXXVII, f. 138b. The brave Sicambrian women resist the Romans under Caius Marius.

PLATE XXXVIII, f. 141. On the left Portia, the daughter of Cato, wounds her hand with a razor, in order to show that she is not afraid to commit suicide. On the right she kills herself by swallowing hot coals.

PLATE XXXIX, f. 153b. Antonia, the smallest woman in Rome, stands on the left, with her tall daughter, Livia. On the right she rejects two suitors.

PLATE XL, f. 161b. On the left Epitaris is being tortured by order of Nero. On the right she kills herself by hanging on a cord attached to the pommel of her saddle.

PLATE XLI, f. 178b. Otho IV is so impressed by the charms of Engeldruda, whose father offers her to him, that he dowers her richly and marries her to a young knight. The scene is laid in the Temple of Mars, now the church of St. John the Baptist, *i.e.*, the Baptistery of Florence.

Cy comence le prohemie de ce liure.



Ci commence le liure que fit Jehan loceux de certa
de des clercs et nobles femmes. Le quel il enuoia a
andree de accoroles de florence. contesse de haulte vil
le. **L**e premier chapitre ou quel est mis le
prohemie.

Euant hier moy estant un pe
tit abstrait et separe du simple
et mains expert pueple commu
et bien pres despelchiez de tou
tes autres cures. elcui compi
lay et ramenay en un petit liure
les nobles et tres grans fais des
femmes. qui est plus en la gran

De la tres Soultue araigne .



Cy apres sensuit l'histoire de la tres soultue araigne
femme nee en asie fille de ydomone. la. xix. rubriche

La araigne femme de asie et descendant
de comun pueple fust fille de ydomo
ne de qui le sournom estoit colopho
ne tamiturier de lammes. **E**l
a quelle combien quelle ne fust mie
dece et noble de naissance. elle tou
teuoies est aloer prisier et eleuer pour auames ceu
ures notables quelle fist. **E** Car auans an
ciens afferment quelle trouua l'usage de lin et q'lle
trouua et pourpensa les rois et las a prendre les oy
seaux et les poissons. **E**t comme son filz q'
auoit nom closter eust trouue les fusiaux conuena

De la royne argie.



Cy apres sensuit l'histoire de la tres noble argie fille du roy
adriastus et femme de polixenes et mere de diomedes. xxix. r.

Argie fust une femme greque
qui vint et descendi de la noble
lignee des anciens roys des ar
giviens et fust fille du roy adria
stus. et fust de mont grande et ex
cellente beaulte. **E**t si come
le dux et tel regart elle choyssoit ceulx qui el
toient pour son temps et la voient. **A**insi
laissa elle a celles qui ont este apres elle per
petuel tesmoignage tres entier et tres grant
de l'amour que doivent auoir les maries en
semble. **P**our la quelle chose le nom



Cy sensuit l'histoire des femmes des memes qui furent cōpaig
nons ison quant il ala cōquiere la toylon doree. xxxi. 1^{re}

FOL. 49 b



Cy apres seussint l'histoire de la noble bourgoise veturie nom
mee par uom. lvi. chapitre

FOL. 89

De la noble dame Seonce. femme greque.



cy apres sensunt l'istore de seonce femme greque tressaige en
lires et en estude. lx. rubriche.

Eonce come assez bien me sam-
ble quelle fust femme greke. par
aventure de son aage et en la ver-
tu. ou temps d'alixandre le grant.
roy de macedone. **¶** La quel-
le se garde eust chastete sans mo-
ler. comme il soit amby que les
vertus de son engin fussent tres grandes. de son no-
eust este la gloire de moult. plus noble. **¶** Car
pour certain par le tesmonig des anciens en tant
les lettres estudia. ou que par mauuaise enuee partie.

De la royne olimpias.



Cy apres sensuit l'istour de la tres noble royne olimpias
mere du roy alexandre le grant. lxi. chap.



Olimpias moult noble. fut roy
ne de macedone. et de plusieurs auil
tres parties. **P**remierement
pour certain se les escriptures aux
mortels peuent donner aulcune
mant de uerite la clarte. nous
deuons sauoir que la dicte oli
pias fut du sanc et de la lignee des cassidores. La
quele lignee pour le temps estoit la plus noble de
toute grece. et briefment de tout le monde plus re
putee quand a noblesse. et fut fille la dce olimpia



De la noble dame claudie



Cy apres sensuit l'histoire de la tresnoble claudie romaine
vierge de veste la deesse. lxx. r.

Caudia si fut uierge de veste la
deesse. et descendit par lignee du
noble sanc de romme la quele si
m'appert plus noble. quand ie rel
garde delle l'excelente pitie par de
uers son pere. **E** car pour
certain comme soit ainsi que po
pe notable par la prier et conseil du senat le pere de
la dite uierge feist la sollempnite d'aulcunes victoi
res que il auoit eues. De romme le peuple present
et resgardant il eut vng des tribuns et gouverneur



De lamoureuse femme Flore

re et pour fuir villainie et honte. se il; estoient
boutes hors du sacrifice leur fut cause. de gar
der chastete et de y mettre leur estude entierement.



En ceste histoire de flore uenue de des fleurs deesse appellee
par delusion et iniquene. des compaignons et femme de
zeplure l'ennuy. 122

Selon ce que tesmoigne l'anci
ennete. flore fut femme rom
mainne. **¶** A la quele de
tant que la honteuse ma
niere de viure et d'acquies
richesses luy osta de la beaul
te de la renommee. de tant
fortune fauorante luy acireut. **¶** este



De la noble Buse. ou paulme.

chose a regarder qui fut grigneux ou de la premiere morte la foï. ou de celle qui mourut apres la pitie. la foï ad la premiere vertu donna. pitie de la seconde le nom a fait pardurable...



Cy apres sensint l'histoire de la tresnoble buse autrement nommee paulme de peulence. l'ix. chapitre.

Dile la quele aussi comme buse de cognation soit nom aulcuns appellent pauline. Ceste cy fut femme de la terre de pulle. par nativite canusine. Et ad celle fin que ie avie quelle soit nec de noble sang



De Therosene fille de herodice

ueilleuse eust este et digne de renommee . a la mort
certainne ainsi sans crainte aler eulencontre et
liemant la receuoir . . Cy fine hystoire de sophonisse



Cy apres sensuit hystoire de therosena fille de herodice prince
tethaque de thessalonne du lignaige des iuifs. lxxi. chapit

Therosena fut de thessalonne et per
lignaige moult noble femme
la quele de douce pitie et aussy
de cruel fait . Son mesmes ad
ceulx aduenir a lausie tesmoig
et exemple . **E**este cy pour
verite . de herodice prince des thesso
loniens fut fille . ou temps q phelippe filz de demetrien



Des nobles femmes acambriennes



Cy apres senlunt l'histoire des tres nobles femmes cycabriennes qui noblement et sans beigoigne firent leur deuoir.

Des cycambres par garys maris surmontez et vaincus. De femmes fut tresgrant le nombre. par le sauict et constant propos de chastete digne d'estre louee. et plus doit sur aultres estre haulte et esleue. mesmement car en tant que la quantite des femmes chastes fut plus grande. de tant il me samble que par greigneur honneur deuoiert estre essaultees et esleuees. Et ce qui est pour tant que en la garde et ou propos de chastete



De la noble porae



Cy apres sensuit l'histoire de la tres noble porae fille du saige
caton non pas du greigneur caton. iiii. y. r.

Catona de caton le moindre.
nepueu du greigneur fut fil
le. Le quel caton moindre. a
pres ce que d'egypte p les desers
de libie pleins de chaleurs desor
domnees. il eust ad mene en a
frique le demourant de lost de
pompee. par cesar desconfit et vaincu. Du dueil q
il eut de la victoire de cesar en la cite de vntie ad a
mort se mist. **E**t pour tant la femme
noble. de sa vertueuse force. ne de sa perseuerance



De la noble Anthoine la moindre.



Cy apres l'enfant histoire de la noble Anthoine la moindre femme romaine qui gracieusement vint la vie. m. et ix.

Anthoine la moindre. de refu-
ge l'exemple. ad ceulx aduen-
a l'eslie perpetuel. **C**este
cy pour vrai de marie antho-
ne tribonie et de octaue come
on avoit fut fille. Et pour
tant moindre est appellee car
elle eut vne sœur d'elle plus ainsuee. qui par cellui
mesme nom fut nommee. **C**este cy pour
certain fut mariee ad druse tyberie frere de neiron. et
de octauien auguste prebigne. de cellui enfanta ger-



De la dame Epitave -



Cy apres sensuit l'histoire de epitave femme estrange et de t's
constance. le iiii. et xiiij. chapitre.

Epitave la comme on oide
plus communement. fut
femme estrange. et non
pas romaine. **C**e
ste cy pas ne fut noble p
lignee. mais fut fille d'un
homme franchi. et qui de
loing est moult plus lart.
en nul des ars nobles onques ne print plaisir.
touteuores en la fin de sa vie on apprent que elle
fut de noble courage. et de grand constance...



De la vierge Euguborade



Euguborade de la tresnoble
 famille iadi; des exraue
 nantes .de nostre cite del
 cendit par lignie. La
 quele non pas sans me
 rite pour la tresnoble bar
 diesce . que monstra deuant
 le prince des rommains
 pour defendre la puite de son courage . ie lay vou
 lu mettre entre les nobles femmes . **C**el
 te cy pour voir comme ou temple iadi; de mars

MANUSCRIPT NO. 10 (CATALOGUE H.Y.T. MSS.,
FIRST SERIES)

HORAE OF RENÉ OF LORRAINE

PLATE XLII, ff. 1 to 6b. Whichever of the Dukes of Lorraine owned this prayer book possessed one of the most lovely illuminated Kalendars known to us. Of the twelve little pictures illustrating the occupations of the twelve months it is difficult to select the best. Personally I prefer the April scene of love-making in a garden and that of May, where the pretty pair go out hawking, pillion-wise, the falcon on the cavalier's wrist and the two hounds accompanying. Notice also the vine-pruning scene in March.

PLATE XLIII, f. 10. The owner of the book, kneeling in prayer before the Virgin. As stated above, there is some uncertainty about the first owner, but the last owner, M. Didot, was a famous collector and he obtained the book from an Irish castle, Ramsfort in Co. Wexford, then belonging to a family of the name of Ram, whose first Irish representative was chaplain to the Earl of Essex in Queen Elizabeth's time.

F. 13. An original and unusual introduction to the Hours of the Virgin. In the upper half, against a background of red angels, bounded by a half circle of blue cloud, the Father and Son are seated on a golden throne, covered by one purple mantle and holding a book open between them. The Dove is between their heads, and a ray seems to go from its head to the lips of the Son. The angel with a sceptre who kneels in front is Gabriel being commissioned to go to the Virgin. In the foreground are two pairs of female figures: Mercy and Truth join hands, and Justice kisses Peace, who holds a cubical stone or book, inscribed *Pax*.

F. 22. The Visitation. The three figures are painted in white and pale purple.

F. 27b. The Adoration of the Infant Christ.

PLATE XLIV, f. 7. This page illustrates the script, border and initials found in the book.

F. 30. The facsimile gives but a poor idea of the wonderful delicacy of the colouring of this pastoral scene. It seems to recall some sentimental journey, two centuries before the time of Sterne.

F. 34b. The Presentation in the Temple. Salome kneels behind the Virgin with candle and basket; Joseph removes his hat.

F. 37. The Flight into Egypt. The golden idol falls headlong from its pillar, as the Saviour of the World passes by.

PLATE XLV, f. 32b. The Three Kings make their offerings.

F. 41. Christ blesses the Virgin. All the draperies are of a pale purple.

F. 47. David in prayer before the Ark of the Covenant. Behind him a full band with all sorts of music,—organ, lute, harp, trumpet, pipe and fiddle, all very carefully depicted.

F. 56. The descent of the Holy Ghost on the Virgin and the Apostles.

PLATE XLVI, f. 58. An illustration of the Burial Service. This picture has been published as a representation of the battle of Morat in a French historical work; for this, however, there is no authority. It is a fanciful and terrible concentration of the various phases of battle and death, so familiar to the Middle Ages.





OBSECO TE DOMINA

FOL. 10



FOL. 13



Eus in. ad laudem
adulatorum meum intende
Domine ad adiuvandum
me festina
Gloria patri et filio et spiritui sancto
Sicut erat in principio. etc. h. ymn.

FOL. 22



Eus in. ad laudem
adulatorum meum intende
Domine ad adiuvandum
me festina
Gloria patri et filio et spiritui sancto
Sicut erat in principio. etc. h. ymn.

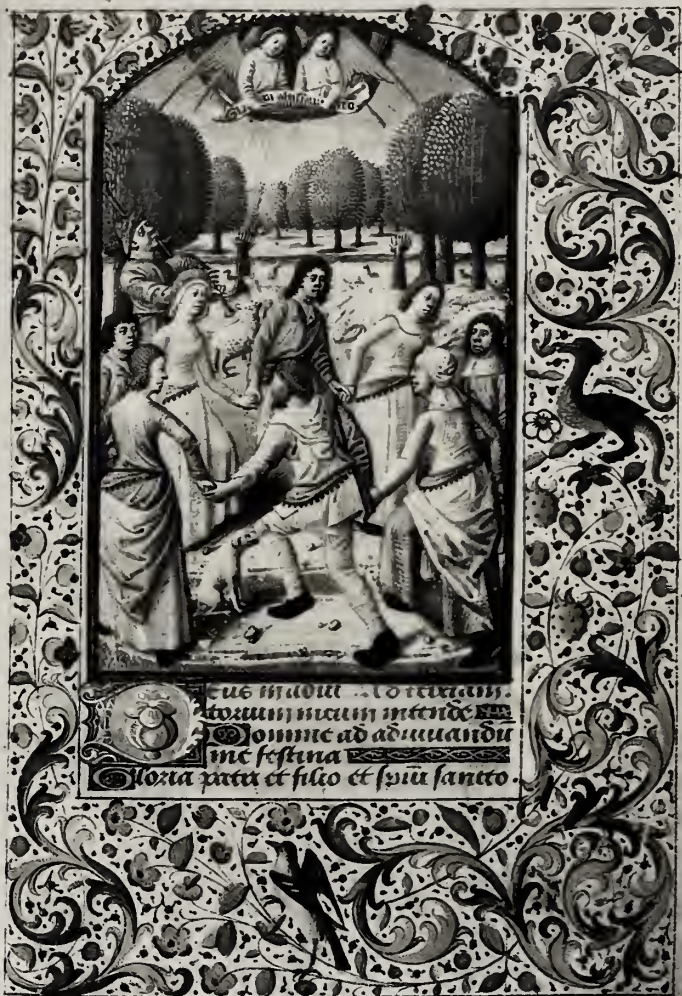
FOL. 27 b

In principio erat
verbum et verbum
erat apud deum. et
deus erat verbum.
hoc erat in principio
apud deum. Omnia
per ipsum facta sunt
et sine ipso factum
est nihil. Quod factum
est in ipso vita erat.
et vita erat lux ho-
minum et lux in te-
nebras lucet et tenebre eam non com-
prehenderunt. fuit homo missus a deo.
cui nomen erat iohannes. hic venit
in testimonium de testimonium pro-
hibet de lumine de omnes credent
per illum. Non erat ille lux. sed testi-
monium perhibet de lumine. Erat
lux vera que illuminat omnem homi-
nem venientem in hunc mundum. In
mundum erat et mundus per ipsum fac-
tus est et mundus eum non cognovit
ut in propria dicit et sui eum non
repperunt. Quotquot autem rece-
perunt eum. dedit eis potestatem filios
dei fieri. his qui credunt in nomine
eius. Qui non eo sanguinibus neque
voluntate carnis neque voluntate



ut as lucet et tenebre eam non com-
prehenderunt. fuit homo missus a deo.
cui nomen erat iohannes. hic venit
in testimonium de testimonium pro-
hibet de lumine de omnes credent
per illum. Non erat ille lux. sed testi-
monium perhibet de lumine. Erat
lux vera que illuminat omnem homi-
nem venientem in hunc mundum. In
mundum erat et mundus per ipsum fac-
tus est et mundus eum non cognovit
ut in propria dicit et sui eum non
repperunt. Quotquot autem rece-
perunt eum. dedit eis potestatem filios
dei fieri. his qui credunt in nomine
eius. Qui non eo sanguinibus neque
voluntate carnis neque voluntate

FOL. 7



us in adu. ad respice
torum meum intende
Domine ad adiuuandum
me festina
Gloria patri et filio et spui sancto.

FOL. 30



us in adu. ad respice
torum meum intende
Domine ad adiuuandum
me festina
Gloria patri et filio et spui sancto.
Iam erat in principio

FOL. 34 b



us in adu. ad respice
torum meum intende
Domine ad adiuuandum
me festina
Gloria patri et filio et spui sancto.
Iam erat in principio

FOL. 37



FOL. 32 b



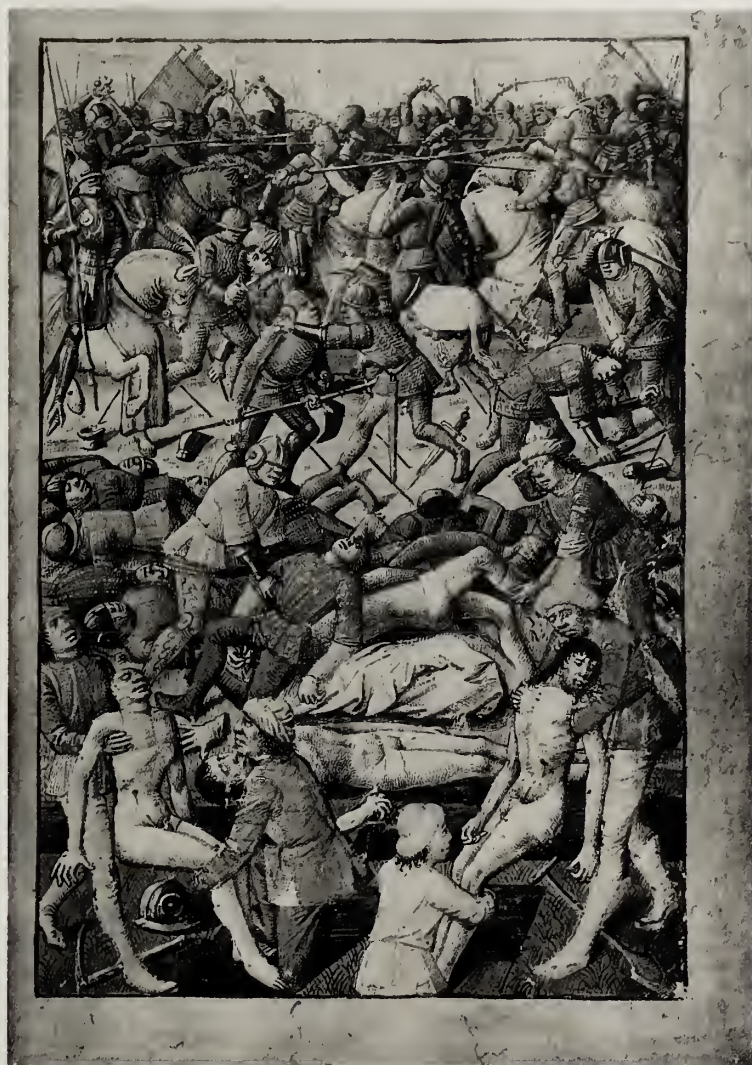
FOL. 41



FOL. 47



FOL. 56



MANUSCRIPT NO. 11 (CATALOGUE H.Y.T. MSS.,
FIRST SERIES)

HORAE OF JEAN DUNOIS, BASTARD OF ORLEANS

PLATE XLVII. M. Léon Gruel, a great authority on French binding, tells me that this undoubtedly is the work of Le Gascon, whoever that mysterious personage may have been. When I got the book it had but one clasp. M. Gruel, however, replaced the missing clasp so ingeniously that I cannot now say with certainty which of the two is the counterfeit. The initials D.I. and F.G. were added in the eighteenth century, and signify no doubt "Dunois Jean" and "Fauvel Georges," the last named standing for the Abbé Fauvel, a Norman ecclesiastic who owned the book about two hundred years ago.

PLATE XLVIII, ff. 1, 4, 5, and 12. Specimens from the Kalendar. In January the famous Bastard is seen at dinner, his arms emblazoned on the wall behind him, his little white dog lying on the ground opposite, some magnificent gold plate on the table and sideboards, four attendants serving their lord, with napkins over the shoulder. In April and May come the customary scenes of love-making and hawking, and in December the death of a fierce wild boar.

PLATE XLIX, f. 22b. Dunois in armour, with surcoat of his arms, kneeling before the Virgin.

F. 32b. The Last Judgement, a very comprehensive view for its square inches. In the left margin Dunois is shown, kneeling before his patron Saint, John. Below, angels in a cemetery are busy rearranging the bones of the dead with a view to the Resurrection. This picture loses much from the absence of the bright colouring.

F. 37. The Annunciation.

F. 145b. The Deposition.

PLATE L, f. 157. David, with turban, crown and a long beard, kneels in prayer. In the margin the arms of the Bastard occur twice, supported by angels.

F. 162. Idleness (*Peresse*), exemplified by a lazy fellow on a donkey, riding across a battlemented bridge. The landscape beyond is identical with that in the Van Eyck, *Vierge au Donateur*, in the Louvre, painted for Rollin, Chancellor of Burgundy, and then or afterwards hung in the Cathedral of Autun. Is there any similar coincidence, I wonder?

Ff. 165b and 168. Anger (*Ire*), and Gluttony (*Gloutenie*), sufficiently explain themselves.

PLATE LI, f. 172b. Lust (*Luxure*), a lady on a white goat, dressed in a sumptuous costume, head-dress like a dragon-fly; David and Bathsheba in the distance.

F. 174. Avarice, the last of the five cardinal sins portrayed—not a usual series in Books of Hours.

F. 184. The Adoration of the True Cross. In the margin its discovery by the Empress Helena.

F. 211. A funeral scene in a church. Below a death-bed scene.

PLATE LII, ff. 269b, 274b, 278 and 287. From the Propers of the Saints, towards the end of the book. (a) St. Leonard, with two prisoners. (b) St. George, with dragon, etc. (c) St. Julian, his wife and the leper who turns out to be Christ. A very pretty landscape. (d) St. Mary of Egypt, so veiled in her hair that the mantle offered by Zosimus is quite superfluous.





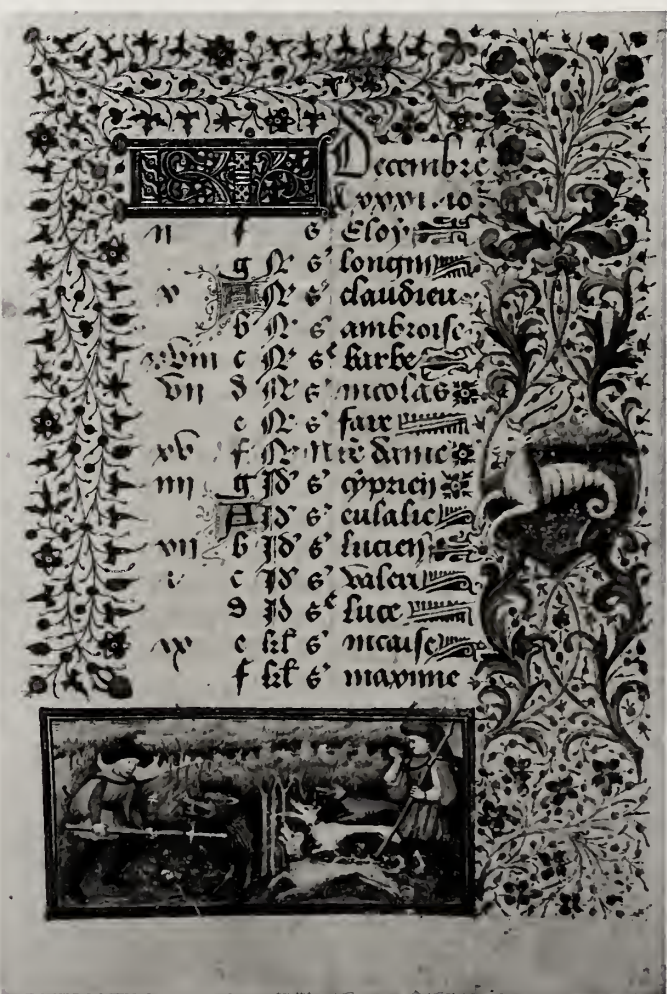
FOL. 1



FOL. 4



FOL. 5



FOL. 12



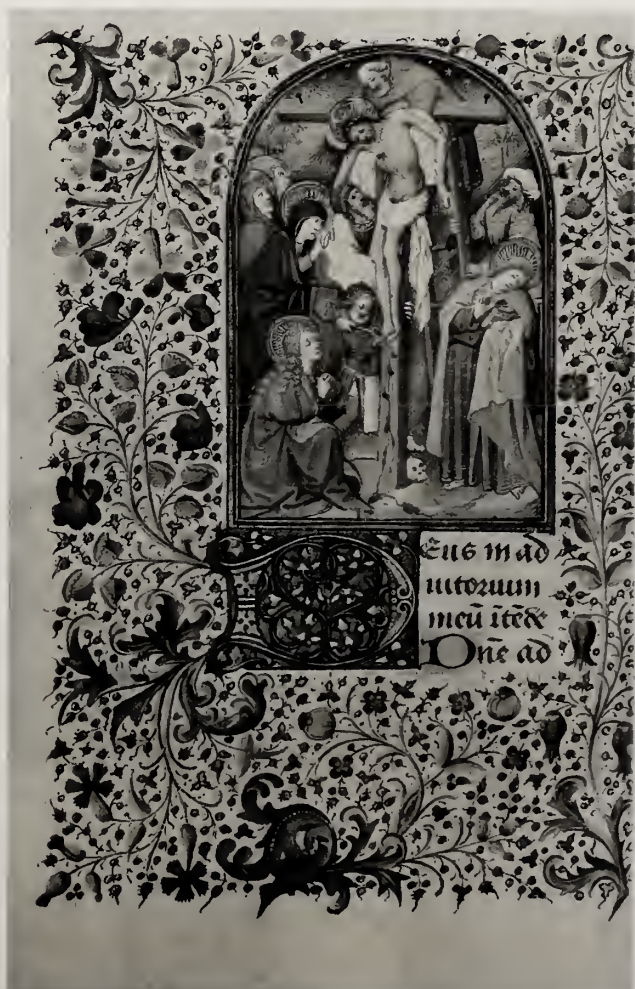
FOL. 22 b



FOL. 32 b



FOL. 37



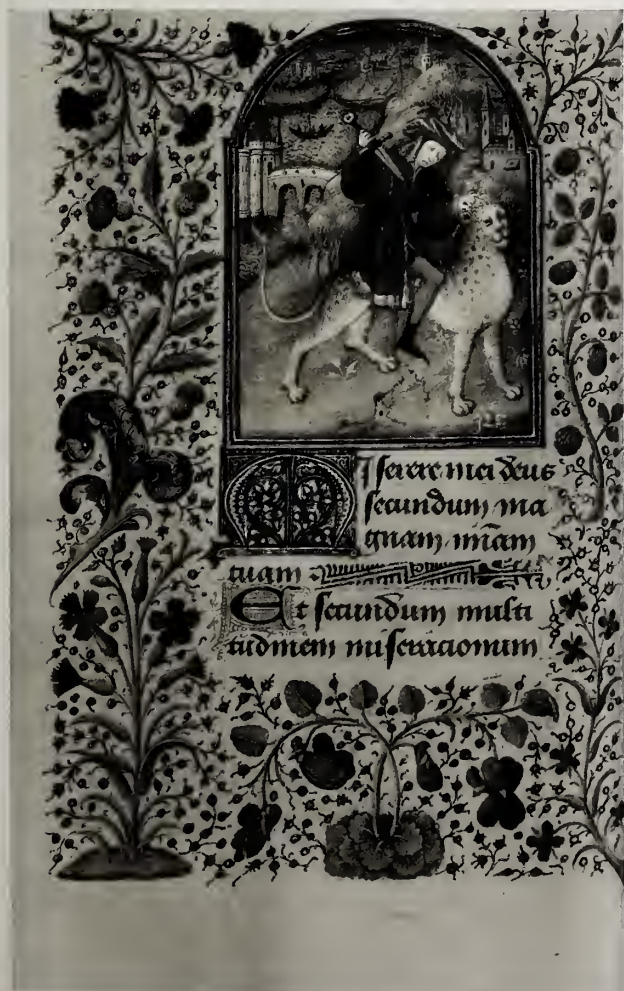
FOL. 145 b



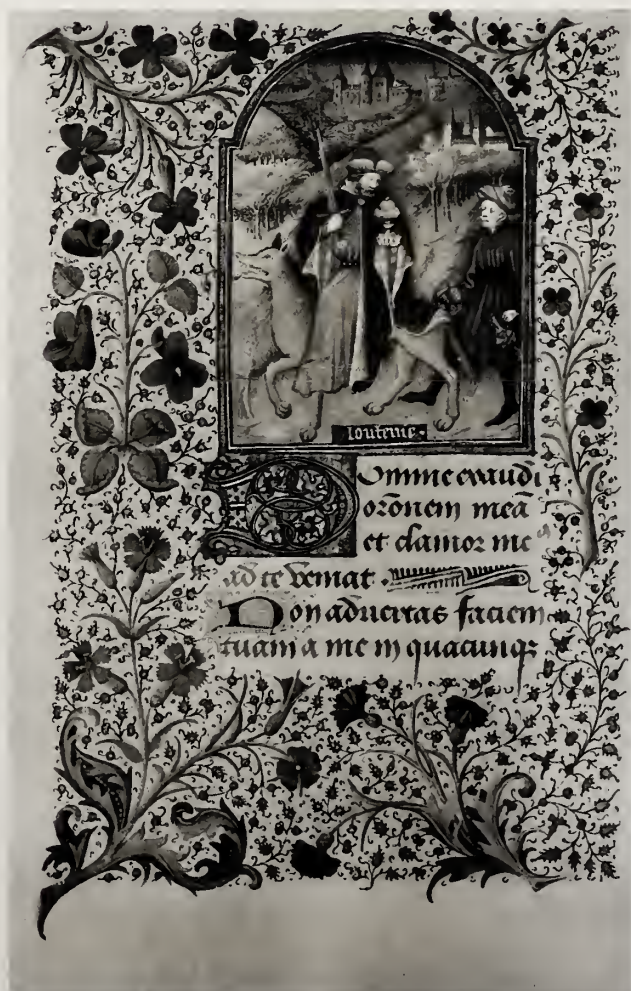
FOL. 157



FOL. 162



FOL. 165b



FOL. 168



FOL. 172 b



FOL. 174



FOL. 184



FOL. 211



FOL. 269 b



FOL. 274 b



FOL. 278



FOL. 287

MANUSCRIPT NO. CVIII (AS YET UNCATALOGUED)

HORAE OF LOUIS OF ANJOU, BASTARD
OF MAINE

PLATE LIII, ff. 26, 84b, 111, and 118. These four pages depicting (a) the Annunciation, (b) the Vision of the Shepherds, (c) the Coronation of the Virgin, and (d) King David and his acts of prowess, are in a style some twenty or thirty years later than the Hours of Dunois but by an equally accomplished miniaturist.

PLATE LIV, ff. 151b, 130b and 131 are good examples of the beautiful borders which distinguish this little volume. In the initial D, on f. 152 is a head that may possibly be a portrait of the Bastard of Maine.

PLATE LV, ff. 199 and 232 have the arms well displayed in the borders. F. 242b gives a specimen from the Saints especially honoured, and f. 263 has a picture of the Virgin which for grace and beauty may almost compare with some of those in the Hours of Coëtivy.





FOL. 26



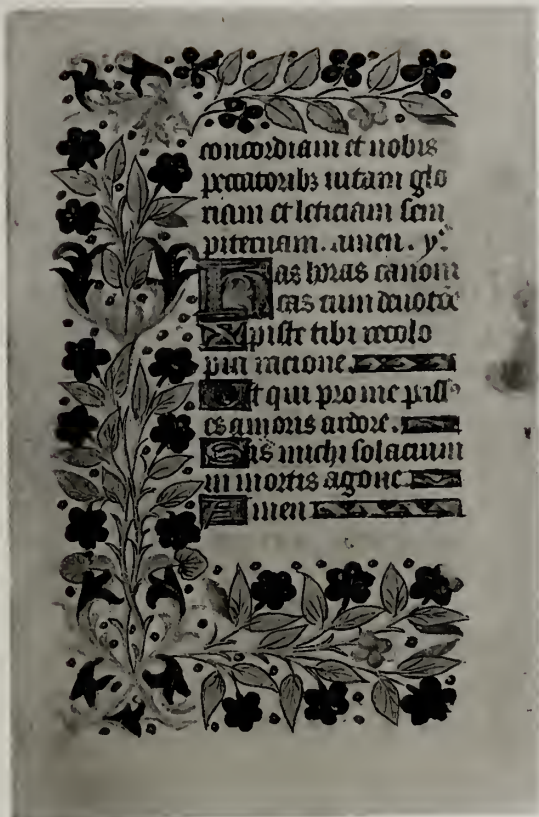
FOL. 84 b



FOL. 111



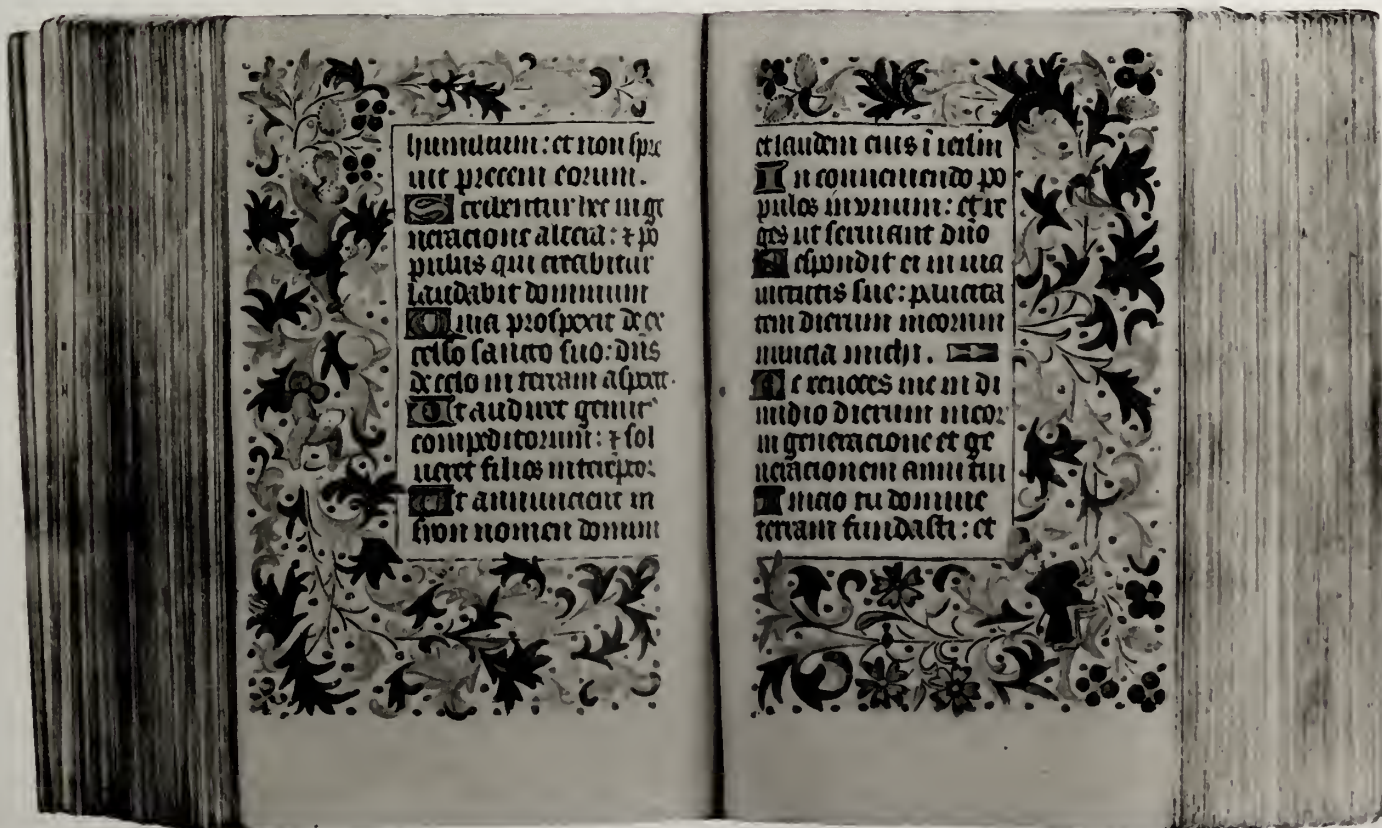
FOL. 118



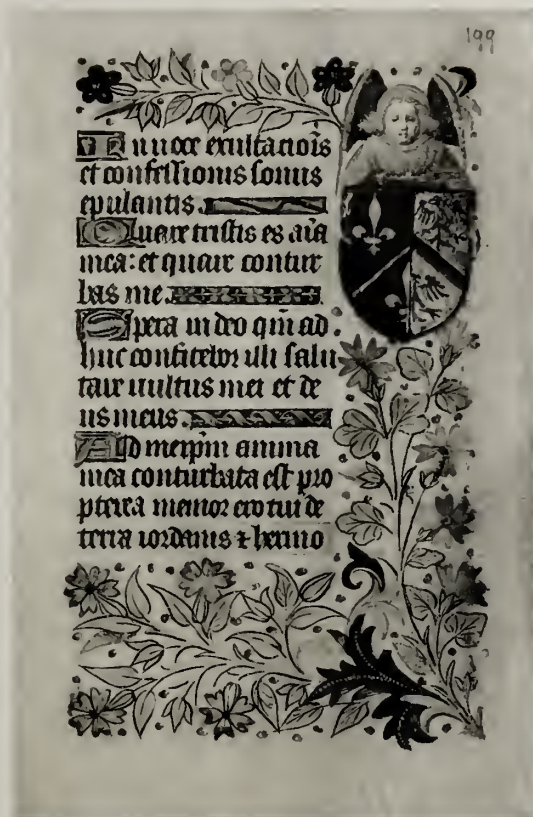
FOL. 151 b



FOL. 152



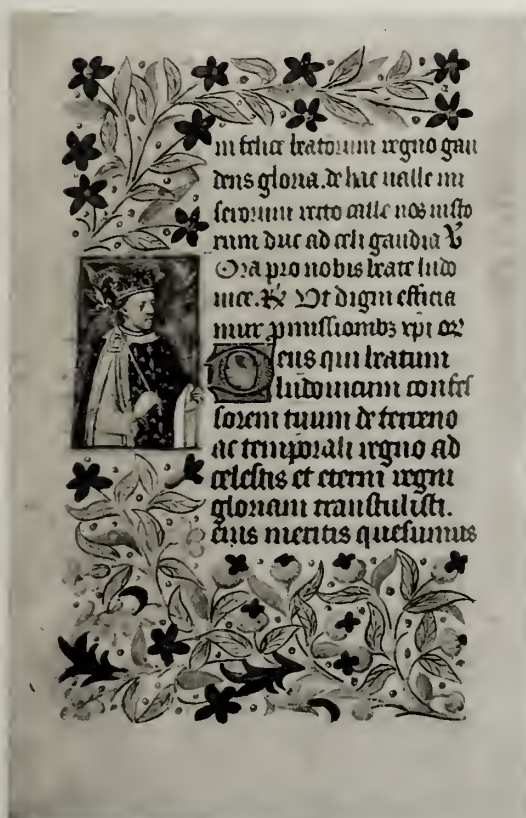
FOLS. 130 b AND 131



FOL. 199



FOL. 232



FOL. 242 b



FOL. 263

MANUSCRIPT No. 12 (CATALOGUE H.Y.T. MSS.,
FIRST SERIES)

HORAE OF ANTOINE, GRAND BASTARD
OF BURGUNDY

PLATE LVI, ff. 46 and 100. With the motto or *Devise* on the first of these pages may be compared that of Louis XII (b. 1462, d. 1515) a hedgehog, with motto *Qui s'y frotte s'y pique*. Louis was forty-one years younger than Antoine, so he probably adopted the motto from the Grand Bastard, who was then in the service of Louis XI. In the picture of the Annunciation the Virgin receives the Angel in a room full of statues and medallions. On f. 100 is a fine coat of Antoine's arms.



FOL. 46



FOL. 100

MANUSCRIPT No. 98 (CATALOGUE H.Y.T. MSS.,
SECOND SERIES)

PSALTER OF PADUAN ORIGIN

PLATE LVII, ff. 1b and 2. The first two pages of the Kalendar, reduced in size. On the first page an old gentleman warms his left foot at a fire over which he holds a gridiron; on the second, Aquarius pours water from a very curious urn. Notice the semi-oriental architecture and the weird animals and grotesques which are found throughout the volume.

PLATE LVIII, ff. 15b and 16. The Annunciation. The Virgin is clad in light brown over green; the angel is shod with green shoes and has a short *baton*. Between the two is seated a maid (a much smaller figure) holding a distaff. Mr. Weale says: "The only other instances of the introduction of this handmaiden that I know of are in a fresco of 1011, by Bonizzo at Sant' Urbano in the Campagna, and on a bronze door of 1150 at Benevento." On f. 15 is the Nativity.

PLATE LIX, f. 23b. A splendid initial "B," with figures of the Deity between two angels, and below of the young Christ between the Virgin and the Baptist. The branches of foliage above the head of Jesus are in a peculiar style,—so peculiar that it has been of great assistance in identifying the Paduan artist.

PLATE LX, f. 39b. Christ on the mountain, between the Devil and two angels.

PLATE LXI, ff. 49b and 50. On the first page Christ lays his hands on two of the Apostles; the other Apostles bend towards him. On the other is Christ entering Jerusalem.

PLATE LXII, f. 63b. Seven Apostles look and point at Judas, (black-haired, beardless, not nimbed), who speaks to a group of Jews in peaked hats, one of whom holds money. One of the Apostles resembles Christ, but has not the cross-nimbus. The treatment is unusual.

F. 64. In a large initial "D" David addresses the Fool, who looks away from a vision of Christ.

PLATE LXIII, f. 72b. The Kiss of Judas.

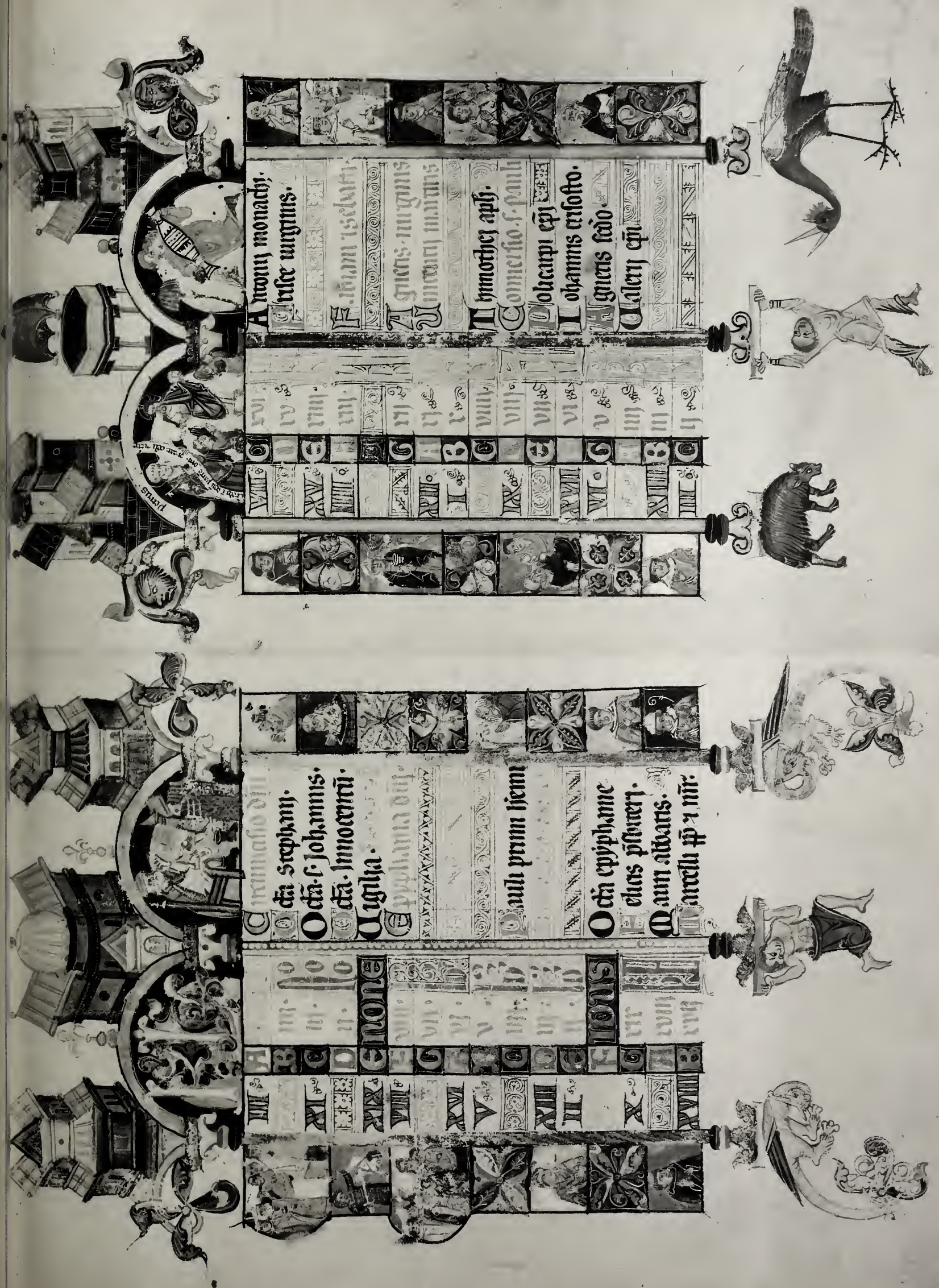
F. 73. Christ before Pilate.

PLATE LXIV, f. 104. David praying in the initial "D." The capitals are in gold, on alternate green and blue grounds, underlined with red.

PLATE LXV, f. 114. The Coronation of the Virgin: a stately scene.

PLATE LXVI, f. 143. The first page of the Litany. The little square pictures on each side of the text illustrate the persons invoked, from the Deity down to Saint James.

Besides all the initials, the Kalendar and multitudes of smaller pictures and grotesques, there are no fewer than twenty-nine full-page compositions in the extraordinary book.



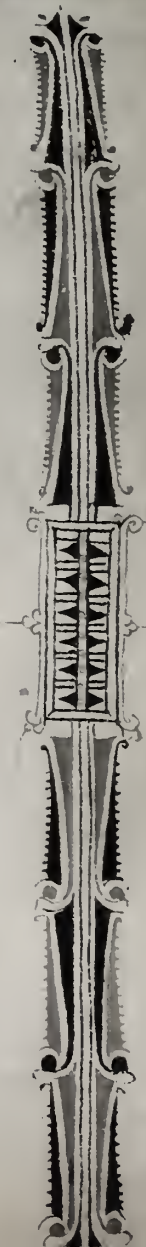
















LXII

Fol. 63 b



ORDINE SUONARESTES
CORRUPTUS RECAPITULABIT
IESUS ACQUISITUM NOVITACIBUS

Fol. 64



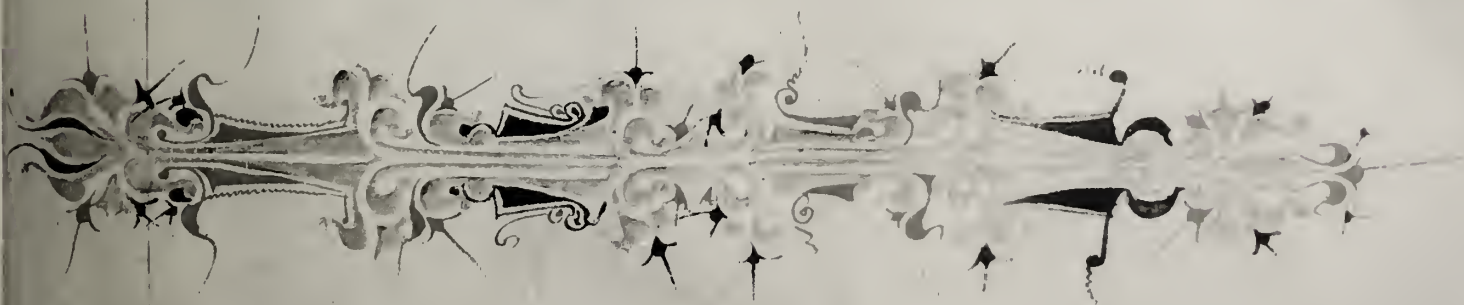




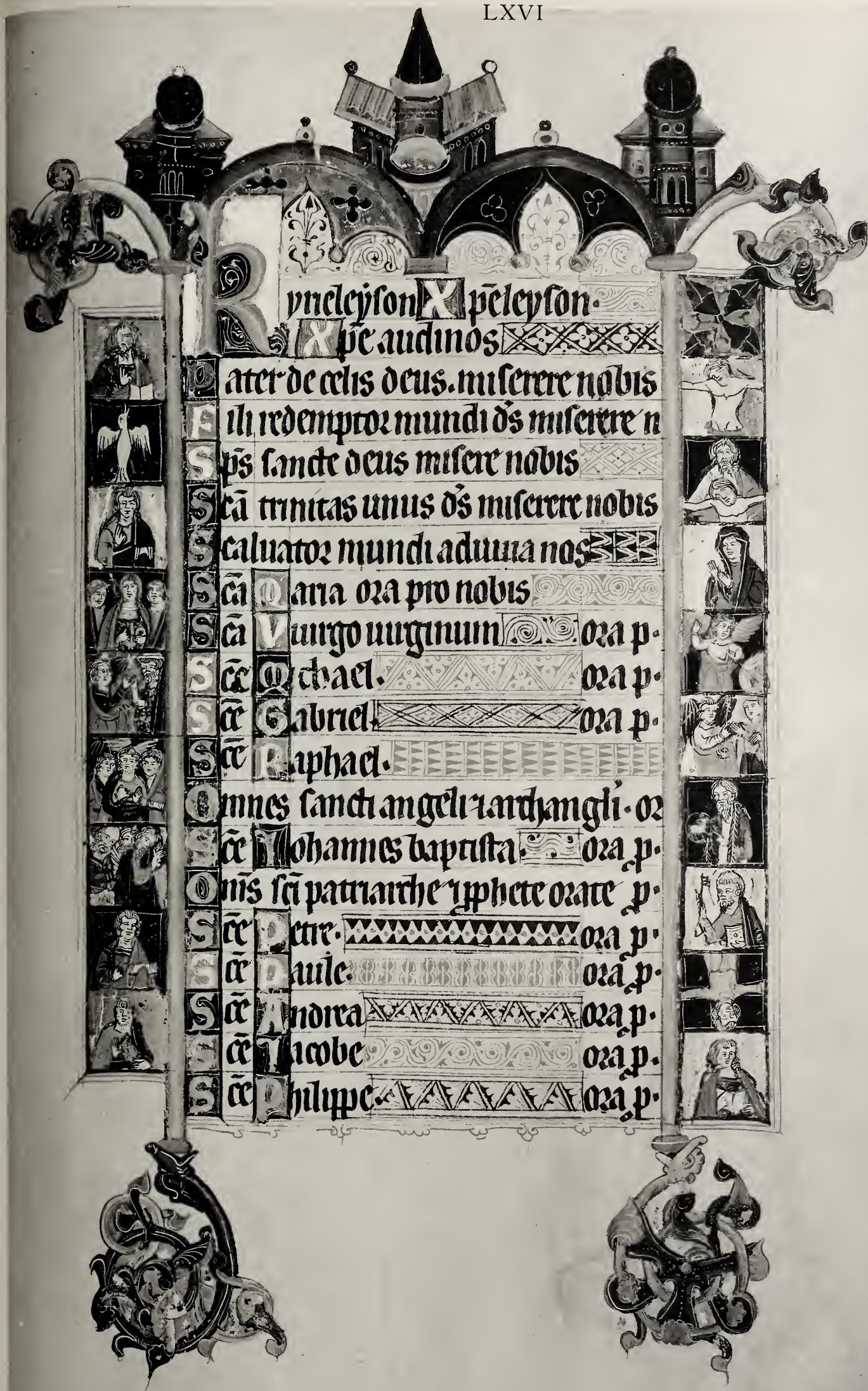


OMN
NEE
XAD
DIO
RAC
ORE
MME

AM EORAMORMEVSADGETUE
NIATNONPAVERCASIFACEN
CVANAM EIOVACVMOEDIEC
RIBV RINCLINADMEAVREN







MANUSCRIPT No. 89 (CATALOGUE H.Y.T. MSS.,
SECOND SERIES)

GOSPEL BOOK OF AENEAS SILVIUS

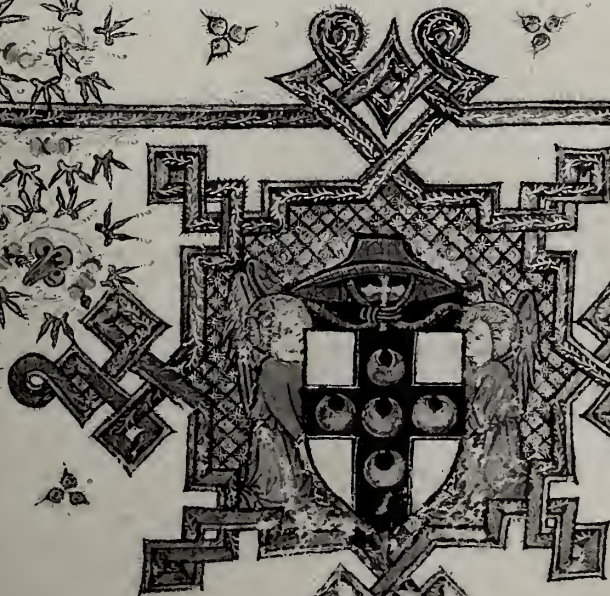
PLATES LXVII and LXVIII, ff. 1 and 4b. Two pages from this beautiful relic of the Library of Pope Pius II. In both of them his arms appear as Cardinal, which shows that he became possessed of the volume before his election to the Tiara in 1458, and after he became Bishop of Trieste in 1456. The writing and ornamentation of this volume are first rate, and its original binding with the edges beautifully goffered, render it very attractive.



Incipit liber euangeliorum: totius anni secundum
consuetudinem romane curie. Dominica pri-
ma de aduentu. Sequentia sancti euangelii secundum lucam.

Illit. Dixit ihesus discipulis suis. Erunt
signa in sole et luna et stellis. et in terris
pressura gentium. preconfusio sonitus
maris et fluctuum. arescentibus hominibus
pre timore et expectatio: que super uenient
uniuerso orbi. Nam uirtutes celorum mo-
uebuntur. Et tunc uidebit filium homi-
nis uenientem in nube. cum potestate et
magna et maiestate. His autem fieri in-
cipientibus respicite. et leuate capita uia.
quia appropinquat redemptio uia. Et dixit
illis similitudinem. Videte ficulneam. et
omnes arbores. Cum producit iam ex se fructus.
scitis quia prope est estas. Ita et uos cum uideritis
hec fieri: scitote quia prope est regnum dei. Amen dico
uobis: quia non preteribit generatio hec. donec omnia
fiant. Celum et terra transibunt: uerba autem mea
non transibunt.

Dominica secunda de aduentu.
Sequentia sancti euangelii secundum mattheum.





et inuenerunt mariam et ioseph. et infantem po-
situm in presepio. Videntes autē. cognouerunt
de uerbo quod dictum erat eis. de puero hęc. Et
omnes qui audierūt mirati sunt. et de his q̄ dēa
erant ap̄ pastoribus ad ipsos. Maria autem conf-
uabat omnia uerba hęc. conferens in corde suo.
Et reuersi sunt pastores. glificantes. et laudan-
tes deum. in omnibus que audierāt et uiderāt.
sicut dictum est ad illos.

*Admissam maiorem
partem sancti euangelij scdm̄ Iohannem.*

In principio erat uerbum. et uerbum erat
apud deum. et deus erat uerbum. Ille
erat in principio. apud deum. Omnia p̄
ip̄m facta sunt. et sine ip̄o factū est nichil.
Quod factum est in ip̄o uita erat. et uita
erat lux hominum. et lux in tenebris lu-
cet. et tenebre eam non comprehenderūt.
Fuit homo missus a deo. cui nomē erat
iohannes. Ille uenit in testimonium. ut testimo-
nium perhiberet de lumine. ut omnes c̄derēt
p̄ illum. Non erat ille lux. sed ut testimonium
perhiberet de lumine. Erat lux uera. que illumi-

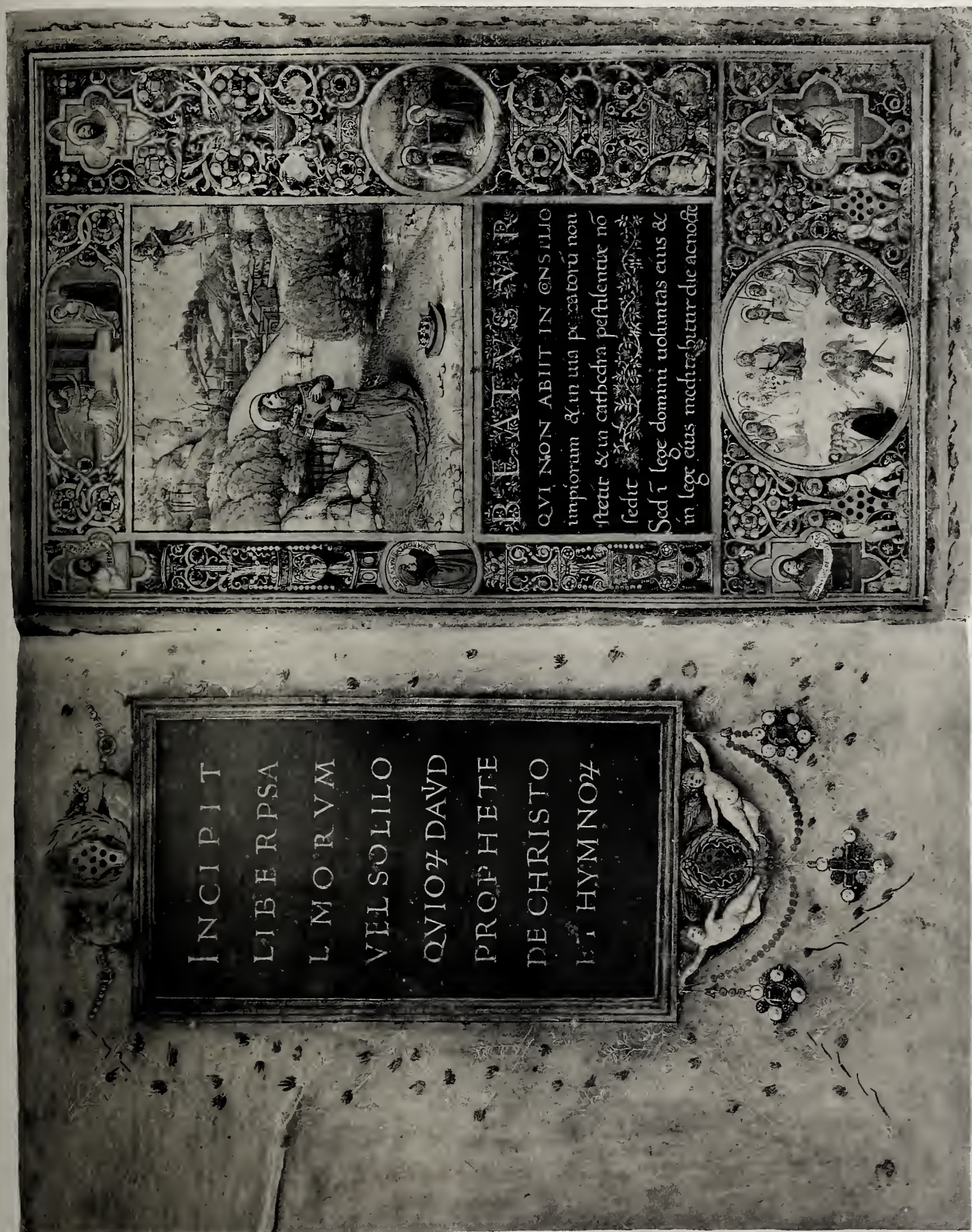
MANUSCRIPT No. 30 (CATALOGUE H.Y.T. MSS.,
FIRST SERIES)

PSALTER OF COSIMO DEI MEDICI

P LATES LXIX and LXX. This plate contains the two opening pages of the book. That on the left is stained a pale green; the centre panel is blue, in a gold frame surrounded by flaming branches; at top and bottom the Medici Arms, supported by genii. The right-hand page is on a ground of the same colour and the ornate frame full of lovely arabesques, genii, jewels and flowers, contains eight miniatures in medallions: at the top, the Annunciation; on the right side, Joseph and the Virgin adoring the Child; at the bottom, the Last Judgement; and in the corners half-length prophets with scrolls. The little round picture of the Last Judgement contains over twenty figures. The half-page picture is of exquisite finish; David, holding a triangular psaltery, kneels beside a river; behind him is a green and hilly landscape and the Trinity appearing in the sky.

PLATE LXX. These pages show the script and minor ornamentation of this fine Florentine MS. The initials of the Psalms and Hymns are throughout of gold with red flames bursting from them.





Qui diligitis dominum odite malum:
custodit dominus animas sanctorum
suorum: de manu peccatorum libera
uit eos.

Lux orta est iusto: & rectis corde latuit.
etiamini iusti in domino: & confite
mini memorie sanctificationis eius:

PSALMUS DAVID

QUANTATE Domino con
tium nouum: quia mirabi
lia fecit.

Saluauit sibi dextram eius: & brach
ium sanctum eius.

Notum fecit dominus salutare suum
ante conspectum gentium reuoluit
iustitiam suam

Recordatus est misericordie sue: et
uentatis sue dominus israel.

Viderunt omnes terminum terre salu
te dei nostri

Iubilate domino omnis terra: cantate
& exultate: & psallite.

Psallite domino in cythara: in cythra:
& uoce psalmi: in tubis ductilibus &
uoce tube cornee.

Iubilate in conspectu regis domini:
ueatur mare: & plenitudo eius: orbis
terrarum & qui habitant in eo.

Flumina plaudent manus simul mo
tes exultabunt a conspectu domini
quoniam uenit iudicare terram.

Iudicabit orbem terrarum in iustitia
& populos in equitate:

Psalmus dauid.

DNS Regnauit: irascantur populi:
qui sedes super cherubim mouetur
terra.

Dominus in syon magnus & excelsus
super omnes populos.

Confiteantur nomini tuo magno qm

MANUSCRIPT No. 92 (CATALOGUE H.Y.T. MSS.,
SECOND SERIES)

BREVIARY OF DUKE HERCULES OF FERRARA

PLATE LXXI, f. 1. A fine specimen of Ferrarese work. Emblems of the Duke and his family in the border: (1) a tall red hat; (2) a flaming vase; (3) a deer; (4) an ape; in the lower border is the Duke's coat of arms.

PLATE LXXII, f. 19. St. John in an initial. In the borders are twisted scrolls, with the inscriptions AVE GRATIA PLENA and HERCULES DUX FERRARIAE.

PLATE LXXIII, f. 135. David in an initial, with a stringed instrument on his knee. In the border are medallions: (1) snakes in a fire; (2 and 3) goldfinches; (4) a tall red hat in a landscape.

PLATE LXXIV, f. 186b. Saint John writing, and Saint George nude in a caldron, two spearmen looking at him.

PLATE LXXV, f. 187. Saint Bernard at a wooden desk, and Saint Mary Magdalene kneeling nude in a wintry landscape.

Illapit noua admo-
brent in super qua in
nocturnis papa octauum
Indulgentias concessit
Salto in pma docum
de adnem. Ad nes. Cap.



Es qua hora e-
lam nos de somno sur-
gere: nunc autem pro-
pior est nostra salus:
quam cum credidimus
Deo gratias Et sic re-
spondetur in fine omniū
capitulorum totius an-

Onditor al dym
me fiderum: eter-
na lux credentium: ch:

ste redemptor omnium:
exaudi preces supplicū.

Qui condolens inter-
it: mortis perire seculū:
saluasti mundum longi-
tū: donas reis remedi-
um.

Tergere mundi
uelpere: ut sponsus de i-
thalamo: egressus hone-
stissimū: raptus manu
clausula.

Omnis formi-
potencie genū curatur
omniū celestia tene-
bra: quia se finit sub
dita.

Terprecamur
agere: non tunc uidet hū-
consensu: res in tempore:
hostis a celo perfidit.

In
honor: miris gloriā ero-
pā et filio: la. i. eto simul
paratū: in seculorum
secula. Amen. D. B. s.

rate celi arripit in be plu-
ant uictor. Amen.



Ad benedictus antiph.
 Stephanus autem plenus
 gratia et fortitudine faciebat
 signa et prodigia magna in
 populo. *V.* Sepelierunt ste-
 phanum uiri timorati. *R.*
 Et fecerunt planctum ma-
 gnum super eum. *Oratio.*
 Da nobis quesumus d.
 Ut supra in primis ue-
 speris. In secundis ue-
 speris. Ad magnificat
 antiphona. Sepelierunt
 stephanum uiri timorati:
 et fecerunt planctum mag-
 num super eum. *V.* Stephanus
 uidit celos apertos. *R.* Vidit
 et introiuit beatus homo:
 cui celi patebunt. *Oratio.*
 Da nobis quesumus d.
 ut supra in primis ue-
 speris. Pro sancto io-
 ne. in primis uesperis.
 Ad magnificat antip.

Iste est iohannes qui supra
 pectus domini in cena recu-
 buit beatus apostolus cui
 reuelata sunt secreta celesti-
 a. Valde honorandus est
 beatus iohannes. *R.* Qui
 supra pectus domini in cena
 recubuit. *Oratio.*

Eclesiam
 tuam domi-
 ne benigni-
 illustra: ut
 beati iohannis apostoli
 tui et euangeliste illu-
 ta doctrinis: ad dona p-
 ueniat sempiterna. *De-*
 dominum nostrum ies.
 Ad benedictus antiph.
 Iste est iohannes qui supra
 pectus domini in cena re-
 cubuit. beatus apostolus
 cui reuelata sunt secreta
 celestia. *V.* Iste est disci-
 pulus ille qui testimonius

actu exiles effecti ipsi ce-
lites: ut prestolamur
cernui: melos canamus
glorie. **R**esta: patre
pyssime patrique com-
par unice: cum spiritu
paraclyto regnans per
omne seculum. Amen.

Hymnus supra dictus
canitur ad futurum
a communis diebus i
ab octava epiphanie us-
que ad quadragesimam
et octavum hymnu.

Necte surgentes ui-
gilemus omnes
semper in psalmis me-
ditemur atque uirbu-
rotis. domino canam-
dulciter hymnos. **O**-
pio regi panter canen-
tes: cum sanctis. merra-
mur aulam ingredi ce-
li. simul et beatam duce-

uitam. **R**esta: hoc no-
bis. ecclesie beata patris
ac nat. panterq; sancti
spiritus cuius roborat i
omni gloria mundo. A-
men. **H**ymnus supra
dictus scilicet. **N**ecte i
surgentes. Dicitur ab
octava pentecostes usque
ad aduentum. Ad noc-
turnum. Tempore ad-
uentus Antiphona. **D**e-
mer ecce rex. **P**salmus.
Beatus uir qui non a.
Dominica prima po-
octavam epiphanie. et
ab octava pentecostes
usque ad aduentum:
Antiphona. **S**eruite dno.
Tempore paschali. **A**nt.
all.



Psalmus.
Beatus uir
qui non a-
bit in con-

paulus doctor gentium ipsi
nos docuerunt legem tuam
domine. **V** Annunciantur
opera tua. **R** Et facta e-

Omnis intellereit. **O**mnis
Eius cui dextera
beatus petri ambulans
in fluctibus ne merge-
retur crexit: et coaplin
et paulum tertio nauifi-
gantem de profundo pe-
lagi liberauit: exaudi
nos propitius et concede ut
amborum meritis civita-
tis gloriam consequamur.



De sancto iohanne euā

Recluta. Ad magi. ant.
Et sermo iter fra-
tres quod discipulus
ille non moritur et non dicit
Iesus non moritur sed sic enim
nolo manere donec veniam.

Hic est discipulus ille qui
testimonium perhibet de his.

R Et scimus quia uerus est
Et testimonium eius. **O**mnis
Ecclesiam tuam do-
mine benignus illustra
ut beati iohannis apostoli et euā-
geliste illuminata doc-
trinis ad dona perveni-
at sempiterna.



De sancto georgio

emartyre. Ad mag. an.

O Gemma martyrii pre-
ciosa georgii miles
celestis regis: precibus tuis
nos adiuvā ut mereamur
scandere ad celestē patriā.

Iustus ut palma flore-
bit. **R.** Sicut cedrus liba-
ni multiplicabitur. **O.**

O Deus qui nos bñ
georgii martyris
tū meritis et intercessio-
ne sanctificas: cōcede propiti-
us ut qui ei beneficia posci-
mus dono tue gratie
con se qua mur.



De sancto bernardo

albare. Ad mag. an.

Nescit uir despiciens
mandū et trena tri-
umphans divitias celi
didit ore manu. **R.** Ora
pro nob bñe bernarde. **R.**

O r digni efficiamur pro-
missionib' xpi. **O.**

Intercessio nō q's
one bñ bernardi albaris
cōmendat: ut q' nostris
meritis nō ualemus ei
patrocinio assequamur.



De scā maria magda-
lena. Ad mag. a.

O miter que erat i cā-
ritate peccatorum amulit a-

MANUSCRIPT No. 94 (CATALOGUE H.V.T. MSS.,
SECOND SERIES)

HORAE OF LAODAMIA DEI MEDICI

PLATE LXXVI, ff. 1 and 3. Pages of the Kalendar for January and March, with pretty scenes of Tuscan life in town and country.

PLATE LXXVII, ff. 14 and 80. The first is a very elaborate and beautiful page; in the border, supported by cupids, are emblematic devices of the owners. The escutcheon in the lower border has had the original charge effaced. The other page gives a sample of the script and the border work; in the border is the coiled snake of the Medici family.

PLATE LXXVIII, ff. 30b and 31. On the first page Francesco Salviati and Laodamia kneel before the Virgin. I have no doubt that the book was a marriage present. On the right-hand page is the Vision of the Shepherds.

PLATE LXXIX, ff. 33b and 34. On the right-hand page the Three Kings offering their gifts. It is a feature of this book that two of the pictured pages nearly always face each other with good effect.

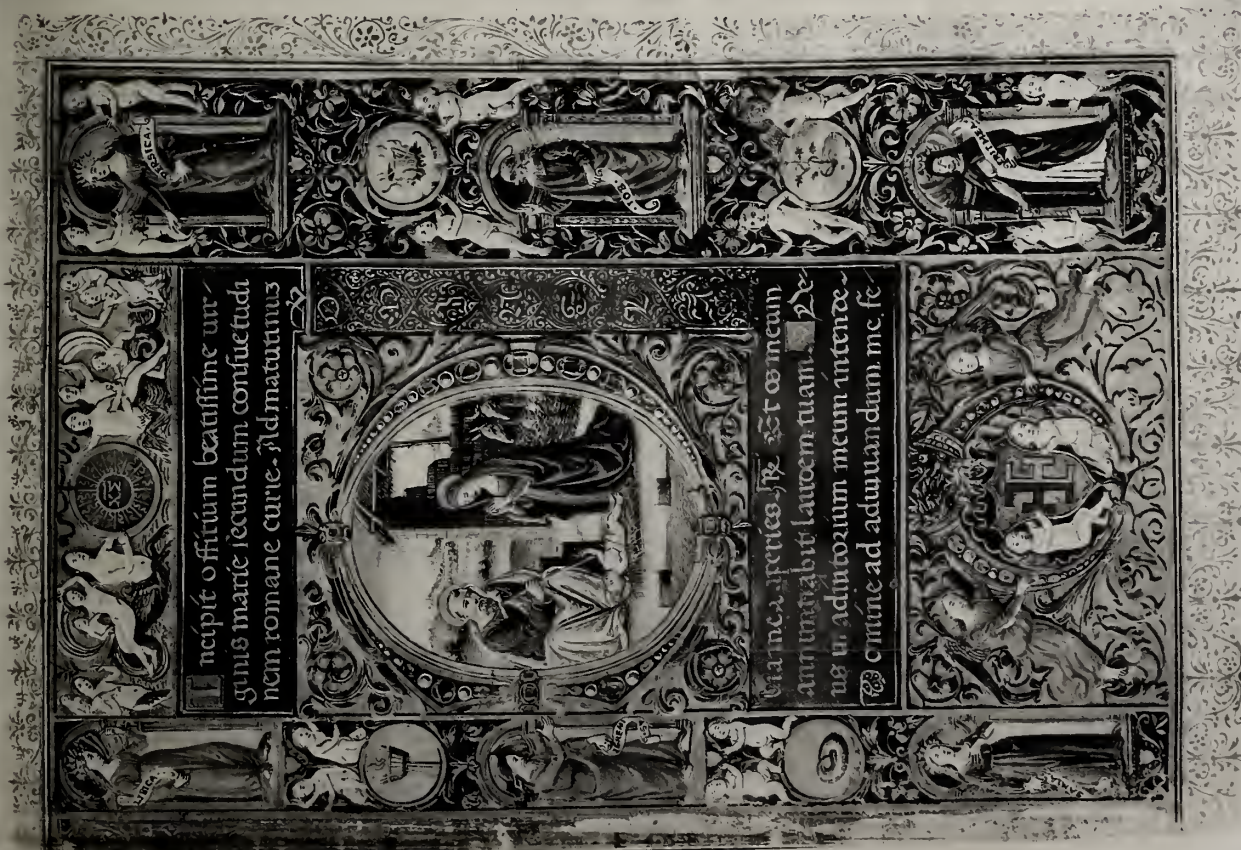
PLATES LXXX to LXXXVI. These seven plates give fourteen pages of the volume which, though in themselves extremely effective, require no elaborate description. In them emblems, medallions and *Putti* abound, and some of the landscapes and buildings are, I doubt not, realistic Tuscan scenes. One page, which I have unfortunately not reproduced, gives a picture of the Medici palace with a church and street in Florence. It is quite conceivable that Lorenzo may have had the book written for his daughter.



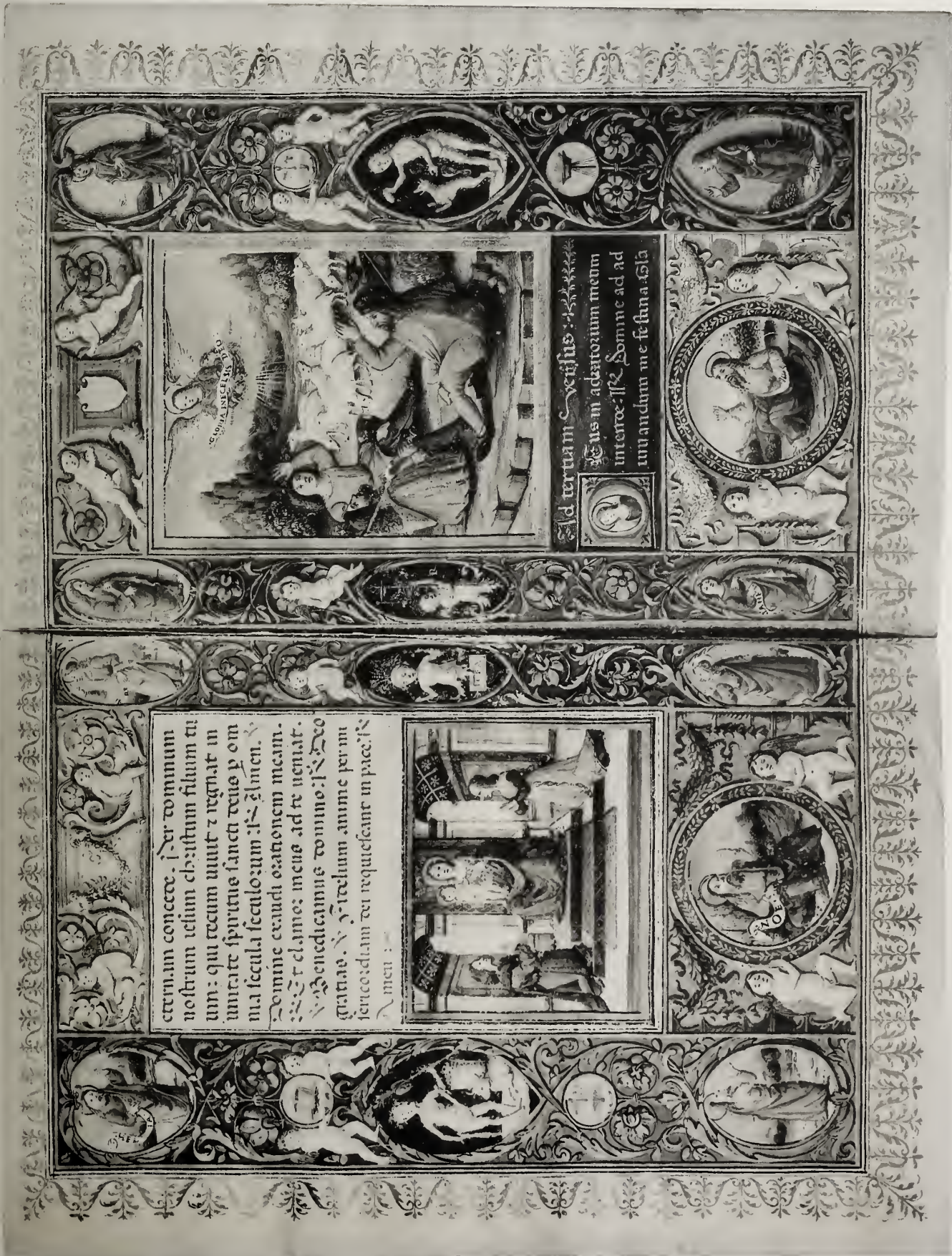


meam. Et clamor meus ad te ue-
niat. Benedicamus domino. Re-
degitus. Exaudiat nos omnes
et misericors dominus. Amen.
W. Ite, domine anime per misericordiam
dei requiescant in pace. Amen.

Amen



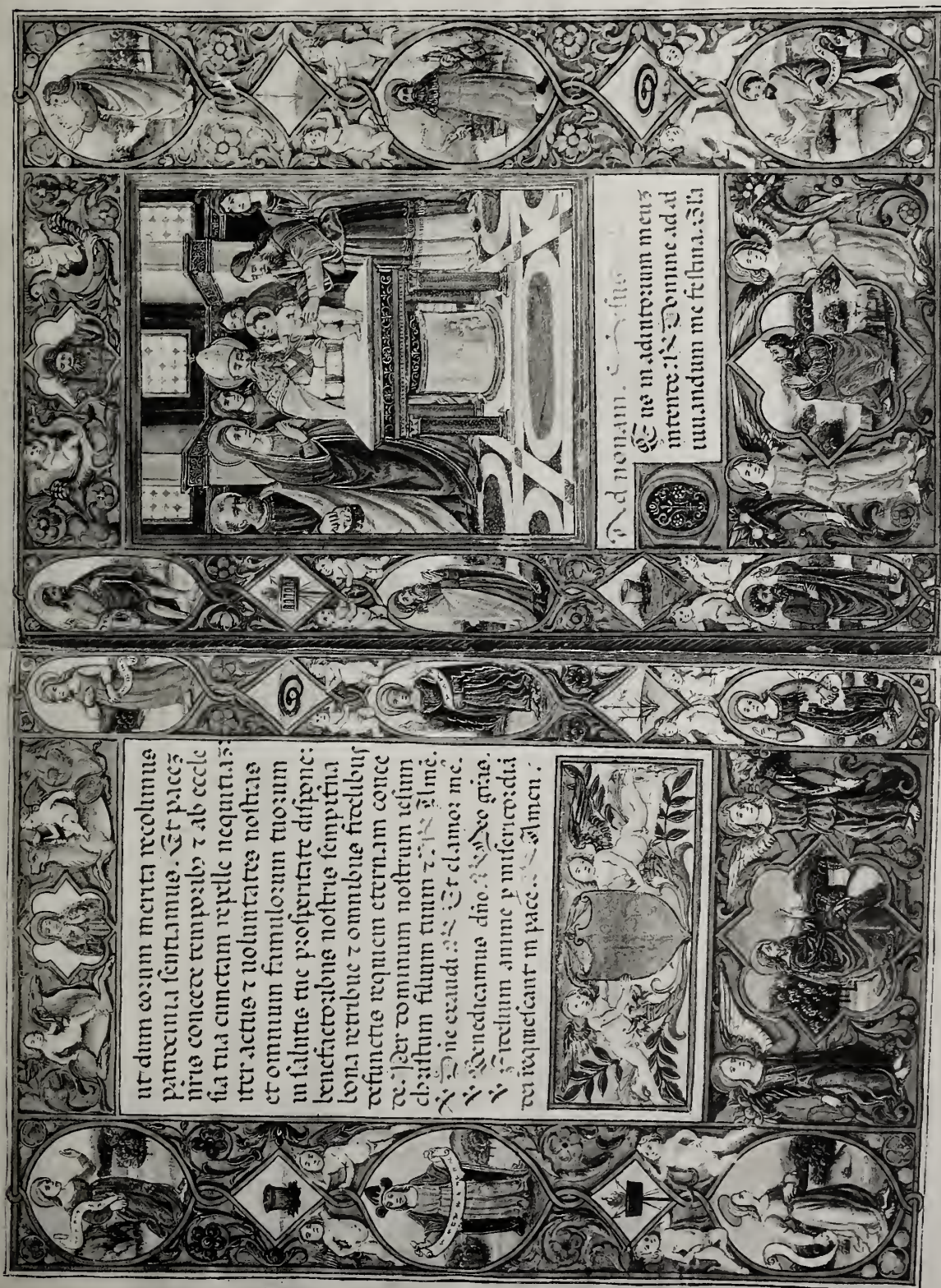


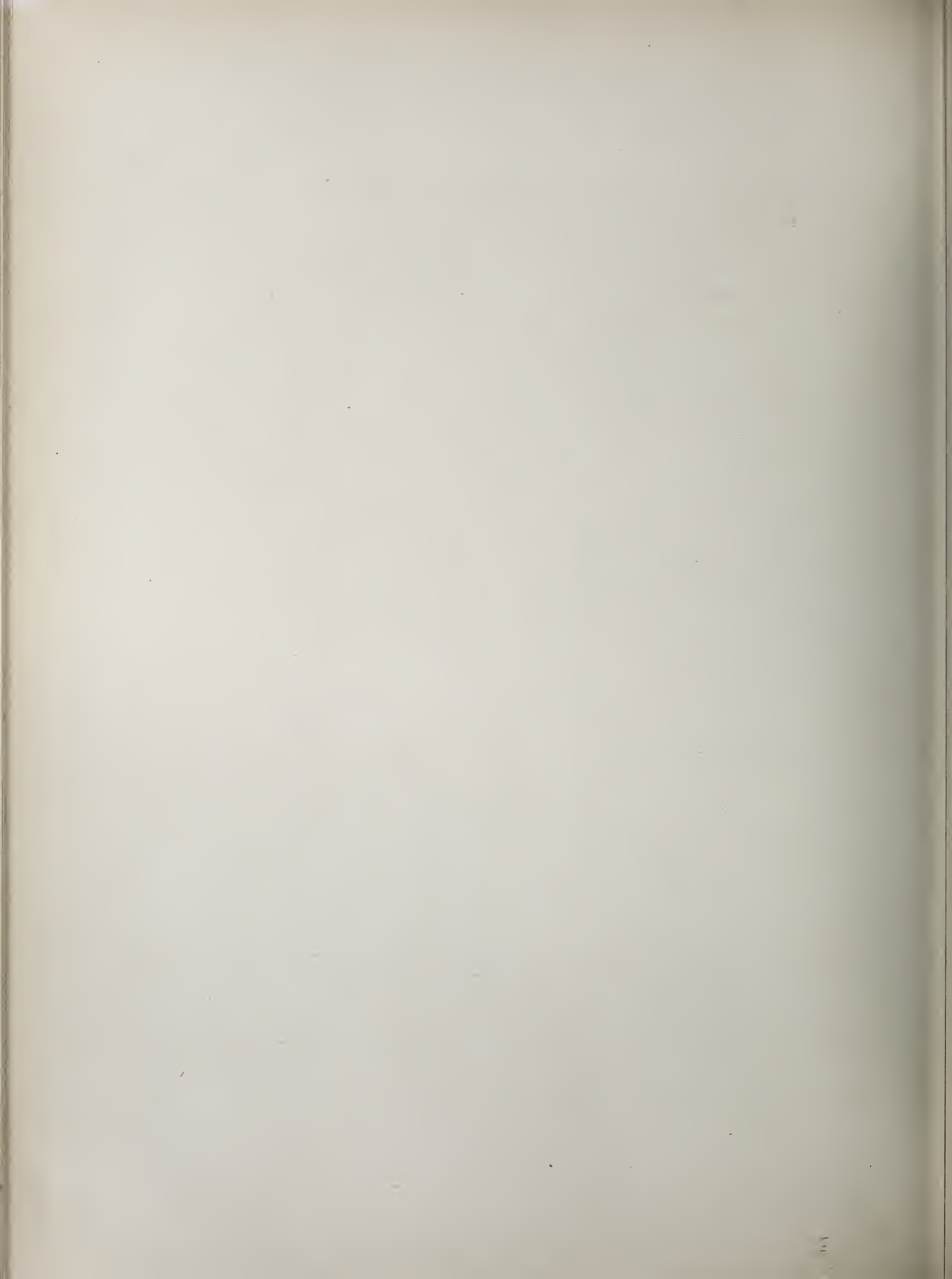


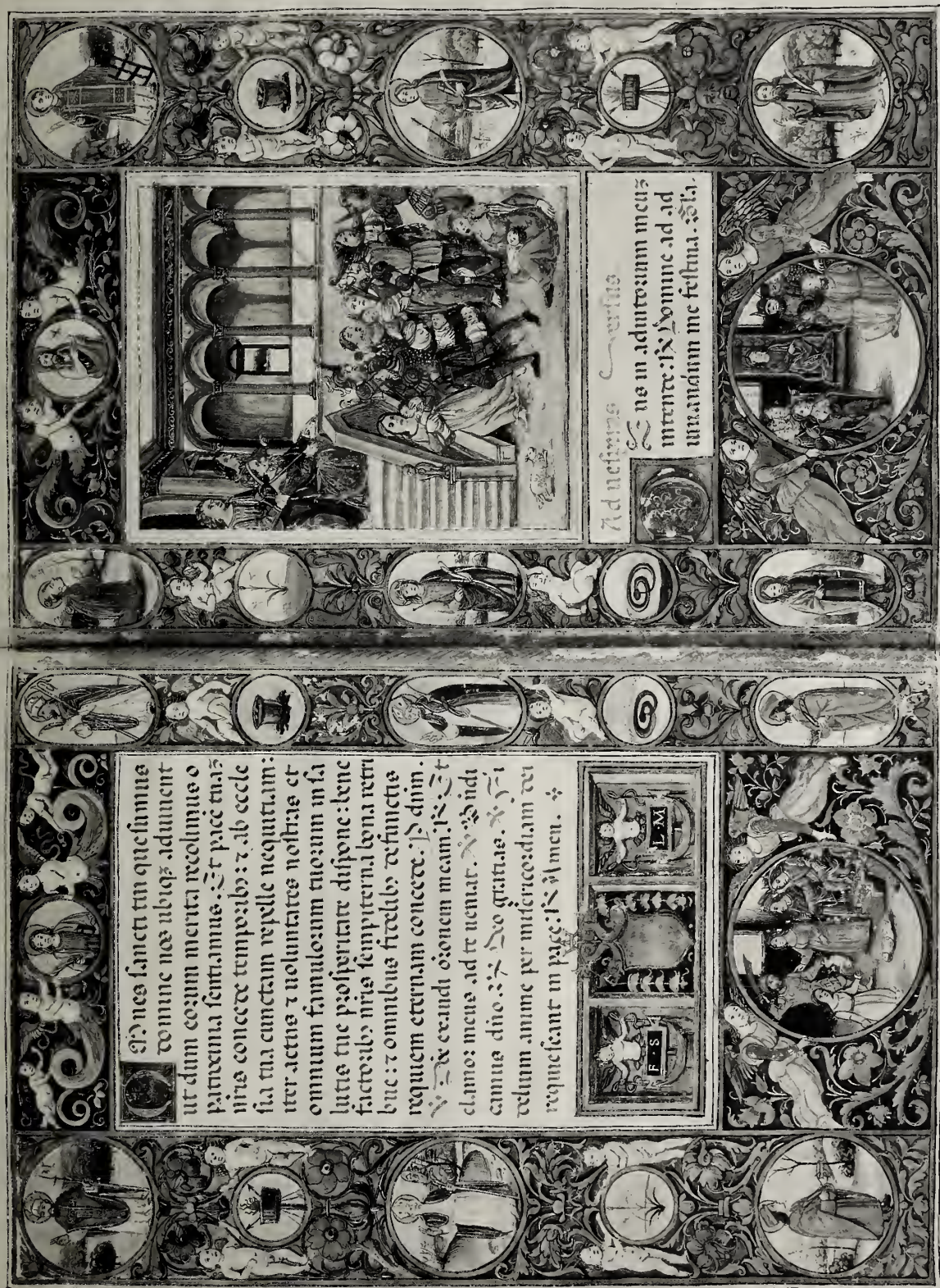




























MANUSCRIPT NO. 25 (CATALOGUE H.Y.T. MSS.,
FIRST SERIES)

HORAE OF DIONORA, DUCHESS OF URBINO

PLATE LXXXVII, f. 14. The first page of the Hours of the Virgin. The border has a dead-gold ground, with realistic flowers, jewels (of which the painter is specially fond), and birds (a blue-tit and bull-finch). Below the text is a medallion with arms of Della Rovere impaling Gonzaga, with the inscription: "Diva Dio(nora) Duci(ssa) Ur(bini)." At the top is a medallion of the Father, blessing, and on the right a half-length of John the Baptist. In the initial is the Annunciation. Among the engraved gems in the border is one of St. Bernardino (?) with crucifix, one of Hermes, one of a monk with staff, and one with two figures.

PLATE LXXXVIII, ff. 42b and 43. These pages are given as specimens of the script and decorative work. In the capital "D" we read "Duc(issa) Urbini et ce(tera)."

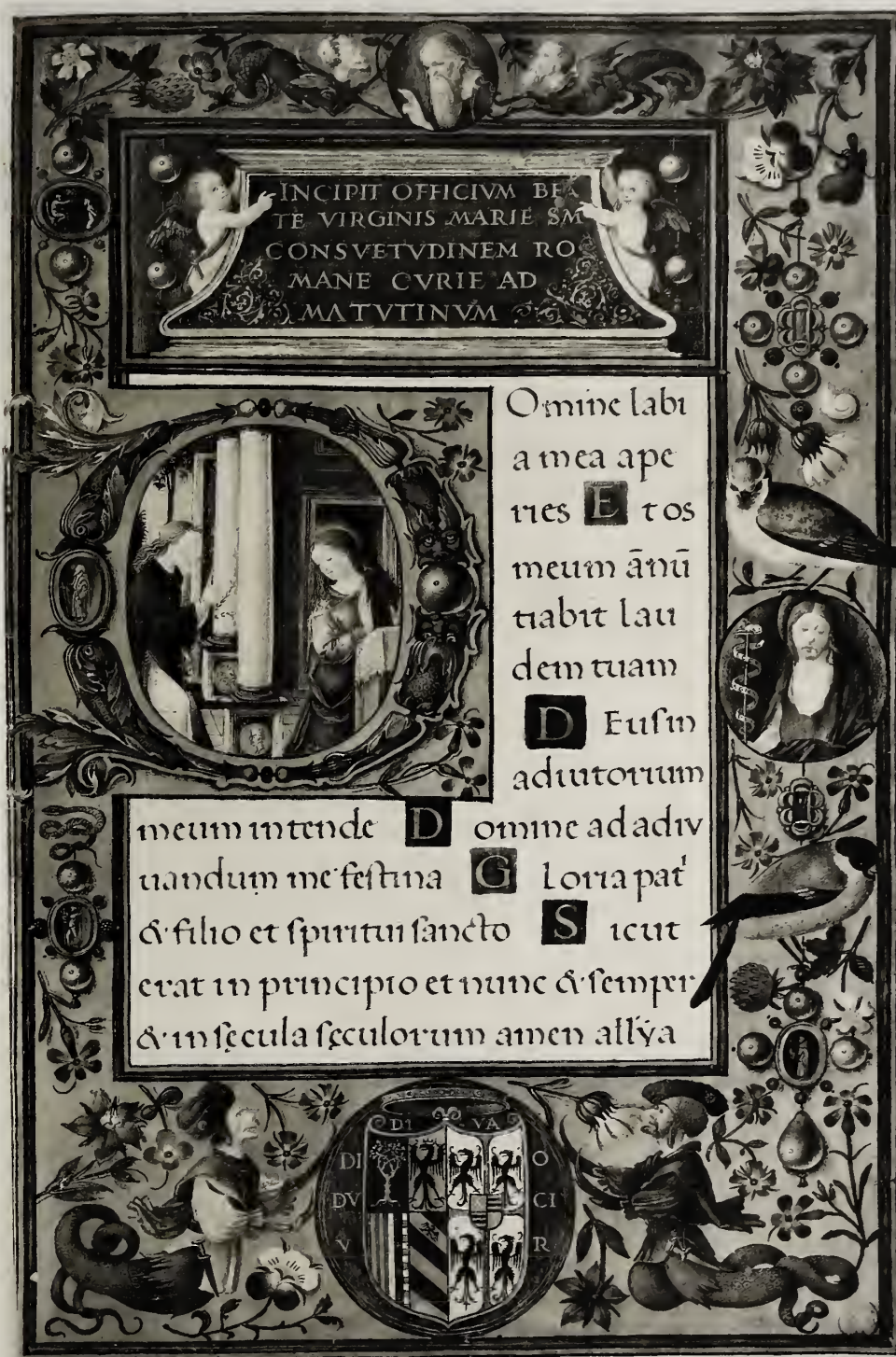
PLATE LXXXIX, f. 138b. In the initial "D" is a beautifully painted old gentleman (evidently somebody's portrait), with both hands resting on a T-headed stick.

PLATE XC, f. 205. Hours of Corpus Christi. On a gem, St. Jerome kneels before a crucifix with a stone in his hand. The lion lies by the cross and St. Jerome's hat hangs on a tree. On an altar, with red and blue frontal, stands a crystal and gold ciborium containing the Host. In the border two birds, and the Arms, as on fol. 14.

At f. 217 is the following colophon:

MANV MATTHEI
DOMINI HER
CHVLANI.
DE
VVLERRIS.





famulorum tuorum in salutis tue p
 speritate dispone benefactoribus no
 stris sempiterna bona retribue et om
 nibus fidelibus defunctis frequem
 eternam concede. Per dominum i
 nostrum iesum christum filium tu
 um. Qui tecum uiuit et regnat in u
 nitate spiritus sancti deus. Per om
 nia secula seculorum amen. Dñe
 exaudi. Et clamor meus. Benedi
 camus domino. Deo gratias



Eus in adiutorium me
 um intende. Domine
 ad adiuuandum me fe
 stina. Gloria patri et fi
 lio et spiritui sancto
 Sicut erat in principio et nunc et
 semper et in secula seculorum amen.

Alleluia

Memento salutis auctor quod nostri
 quondam corporis exilata ungi
 ne nascendo formam sumpseris. **M**ari
 mater gracie mater misericordie tu
 nos ab hoste protege et in hora mor
 tis suscipe. **G**loria tibi domine qui ir
 natus es de uirgine cum patre et san
 cto spiritu in sempiterna secula amē.

Aria ungo.

Ad dominum mecum tribularet clama
 re et exaudiuimus. **D**omine
 ex audiam meam a labiis iniquis &
 a lingua dolosa. **Q**uid datur tibi aut
 quid reponatur tibi ad linguam do
 losam. **S**agittae potentis acutae cum
 conlocutus es desolateris. **E**cce mihi
 quia in exaltationis meus prolongat vs

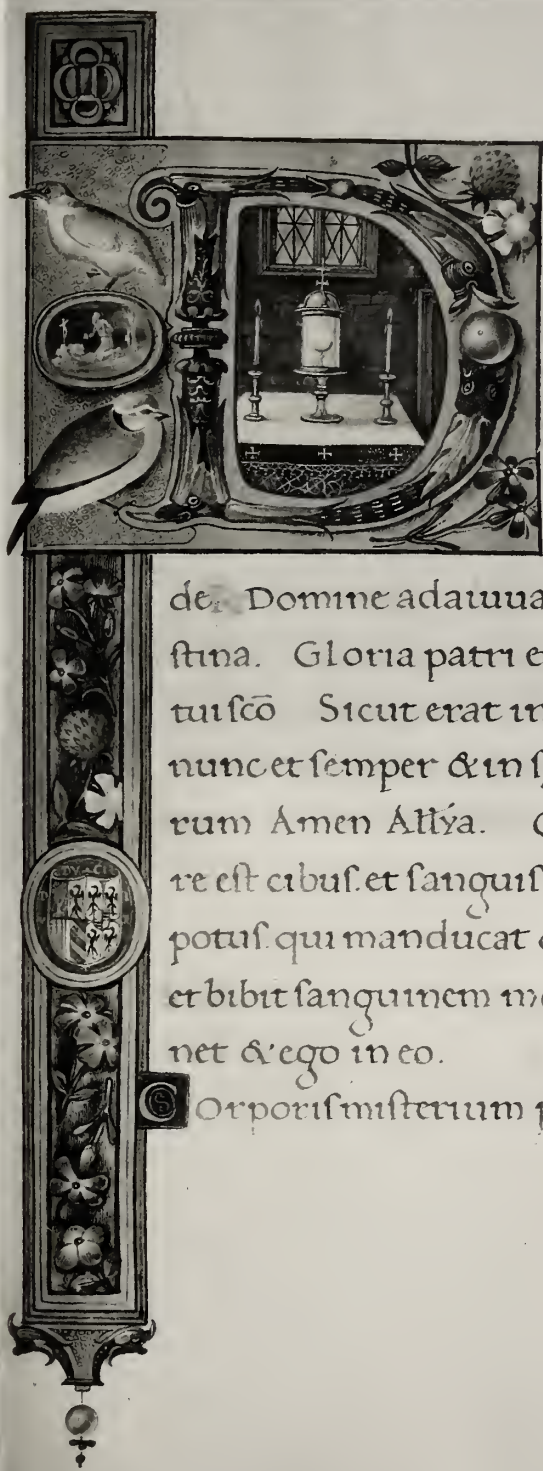
nefactoribus nris sempiterna bona
retribue. & omnibus fidelibus de
functis requiem eternam concede.
Per dñm nrm iesum christum fi
lium tuum. Qui tecum uiuit et re
gnat in unitate spūs scī deus. per
omnia secula seculorum. Amen.

Domine exaudi orationem meā.
Et clamor meus ad te ueniat
Benedicamus domino. Deo grās.



Eus in adiutorium o
meum intende. Dñe
ad adiuuandum me fe
stina. Gloria patri &
filio et spiritui scō. Si
cut erat in principio et nunc & se
per & in secula seculorum amen





Omne labi
mea aperiē

Et os meū
annuntiabit
laudem tuā.

Deus in ad
iutorium
meum in te

de. Domine ad adiuuandum me fe
stina. Gloria patri et filio & spiri
tui scō. Sicut erat in principio &
nunc et semper & in secula seculo
rum Amen Allē. Caro mea ue
re est cibus et sanguis meus uere est
potus qui manducat carnem meā
et bibit sanguinem meum in me m
net & ego in eo.

Corporis misterium pange glorios





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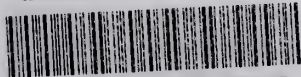
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Thompson, Henry Vate

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